

THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 637.
[New Issue.]

SATURDAY, JULY 19, 1884.

PRICE 3d.
[Registered as a Newspaper.]

TABLE OF CONTENTS.

	PAGE
VERNON LEE'S EUPHONIA, by E. PURCELL . . .	37
JEVONS'S INVESTIGATIONS IN CURRENCY AND FINANCE, by F. Y. EDGEWORTH . . .	38
CRADDOCK'S IN THE TENNESSEE MOUNTAINS, by J. PURVES . . .	39
PRINCIPAL FAIRBAIRN'S THE CITY OF GOD, by the Rev. C. J. BALL . . .	40
HYNDMAN'S HISTORICAL BASIS OF SOCIALISM, by T. KIRKUP . . .	41
SIR SHERSTON BAKER'S OFFICE OF VICE-ADMIRAL, by G. F. HOOPER . . .	41
THREE VOLUMES OF VERSE . . .	42
NOTES AND NEWS . . .	43
AMERICAN JOYNTS . . .	44
OBITUARY: RICHARD LEPSIUS AND J. J. DOERNER, by Prof. MAX MÜLLER; BISHOP JACOBSON . . .	46
SELECTED FOREIGN BOOKS . . .	46
CORRESPONDENCE:— Our American Friends, by P. G. Hamerton; Mrs. Fytton and Rosaline in "Love's Labour's Lost," by T. Tyler; The Greek Inscription at Brough-under-Stainmore, by Prof. Ridgeway; "Little Billee," by A. Nutt, O. L. E., and L.; St. John's Eve in the Pyrenees, by the Rev. W. Webster; Glass removed from Manchester Cathedral, by E. Peacock; "Dummel-kite," by E. G. . . .	46-8
APPOINTMENTS FOR NEXT WEEK . . .	48
TWO BOOKS ON ENGINEERING, by Prof. FLEMING JENKIN . . .	48
PHILOLOGICAL BOOKS . . .	49
SCIENCE NOTES . . .	50
PHILOLOGY NOTES . . .	50
MEETINGS OF SOCIETIES . . .	50
CHOISTY'S STUDY OF BYZANTINE ARCHITECTURE, by C. OMAN . . .	50
ART MAGAZINES . . .	50
ART EDUCATION AT THE HEALTH EXHIBITION, I., by W. H. J. WEALE . . .	51
NOTES ON ART AND ARCHAEOLOGY . . .	52
"SIGURD" AT COVENT GARDEN, by J. S. SHEDLOCK . . .	52
THE GERMAN OPERA . . .	52

NORWICH.—Chippendale, Silver, Oriental, Wedgwood, Pottery, &c., &c.—B. SAMUEL, 43, Timberhill, usually has specimens of interest.

100 DEMY 8vo ENGRAVED BLOCKS for SALE, suitable for Magazines or Novels, price 5s; or 5s for 127 1/2s, 1s 2s for 25s, 1s for 125 1/2s.—Apply at Mr. EOWATERS, 25, Queen-street, Cheshire.

FOR SALE.—LIBRI'S MONUMENTS INEDITS au FEU CONNUS (1863); with Supplement (1864); complete; in good condition.—Address Mrs. DE MORGAN, 36, Cheyne-row, Chelsea, S.W.

EXAMINATIONS, India and Home Civil Service, also Student Interpreter.—At the last Exam. for Appointments in Constantinople and the Levant Dr. KLEIN'S Pupils gained the First, Third, Fourth, and Sixth, and in the previous Exam. Second and Fifth, Places.—THE CIVIL SERVICE INSTITUTE, 110, Cannon-street, E.C.

GERMAN.—LADIES' LETTER-WRITER. Practical method, composing thousands of German Letters. 8vo, neatly bound, cloth, 5s. 6d. The whole Edition, 450 Copies, at 7d. Sample copy free.—Address Dr. LOTH, Edinburgh.

THOROUGH EDUCATION FOR GIRLS.—BOARDERS for the WIMBLEDON HIGH SCHOOL are RECEIVED by MRS. and MISS DE Lisle. Miss de Lisle is an Assistant-Mistress in the School, and great advantages are offered for French.—Saint-Denis, Edge-hill, Wimbledon, S.W.

TUNBRIDGE WELLS.—WARBERRY HOUSE, Bishopdown Park.—PREPARATION for the PUBLIC SCHOOLS and UNIVERSITIES, under the Rev. T. R. STEBBING, M.A., to outline Fellow and Tutor of Worcester College, Oxford. First and Second Class (Classics) First Class in Law and Modern History, and A. F. J. FORD, Esq., M.A., late Scholar of King's College, Cambridge. Fees from 150 to 500 guineas.

TO PROPRIETORS of NEWSPAPERS and PERIODICALS.—WYMAN & BONS, Printers of the Builder, the Printing Times, Health, Knowledge, Truth, the Furniture Gazette, the Review, and other high-class Publications, call attention to the facilities they possess for the COMPLETE, ECONOMIC, and PUNCTUAL PRODUCTION OF PERIODICAL LITERATURE, whether Illustrated or Plain. Estimates furnished to Proprietors of New Periodicals, for either Printing, or Printing and Publishing.—74 to 76, Great Queen-street, London, W.

BRITISH ASSOCIATION for the ADVANCEMENT OF SCIENCE, 22, ALBEMARLE STREET, LONDON, W.

The NEXT ANNUAL GENERAL MEETING will be held at MONTREAL, commencing on WEDNESDAY, AUGUST 27.

President-Elect—
The Rt. Hon. LORD RAYLEIGH, M.A., D.C.L., F.R.S., F.R.A.S., F.R.G.S., Professor of Experimental Physics in the University of Cambridge.
NOTICE TO CONTRIBUTORS OF MEMOIRS.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by Organising Committees for the several sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the several Communications, that each Author should prepare an Abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and the Council request that he will send it, together with the original Memoir, by post, on or before JULY 21, addressed thus:—"GENERAL SECRETARIES, British Association, 22, Albemarle-street, London, W. For Section"
On the present occasion, however, it may not be possible in all cases to furnish Authors whose Papers are accepted before the Meeting with printed copies of their Reports or Abstracts. If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.
Reports on the Progress of Science, and of Researches entrusted to Individuals or Committees, must be forwarded to the Secretary, for presentation to the Organising Committee, accompanied by a statement whether the Author will be present at the Annual Meeting.

No Report, Paper, or Abstract can be inserted in the Report of the Association unless it is in the hands of the Secretary before the conclusion of the Meeting.
T. G. DONNEY, Secretary.
N.B.—The OFFICE will be CLOSED from AUGUST 6TH until further notice.

SOCIETY of ANTIQUARIES of LONDON.

ARCHAEOLOGIA, Vol. XLVIII, Part I. (for 1883) is ready for delivery to Fellows elected in or before that year on application in person, or by written order, at the Society's Apartments in Burlington House, daily from 10 to 4 (Saturdays, 10 to 3). The price to the public is £1 10s.
By Order, C. KNIGHT WATSON, Secretary.
Burlington House.

MANCHESTER NEW COLLEGE, UNIVERSITY HALL, GORDON SQUARE, LONDON.

"The College adheres to its original principle of freely imparting Theological knowledge, without insisting on the adoption of particular Theological doctrines."

PROGRAMME of LECTURES for the SESSION 1884-5.
Principal—Rev. JAMES MARTINEAU, D.D., LL.D.
Grounds and Truths of Religion. Greek (Plato and Aristotle).
Professor JAMES DRUMMOND, LL.D.
Introduction to the Gospels; Reading and Exegesis of the Gospels; History of Doctrines; A Greek Father.
Professor J. ESTLIN CARPENTER, M.A.
History of Religion; (1) Introduction to the Study of Comparative Religion; (2) Religion in India; (3) Types of Christian Thought and Life. Readings in Hebrew.
Professor C. B. UPTON, B.A., B.Sc.

Junior Psychology and Logic (with reference to the requirements for graduation in the University of London). Senior Mental Philosophy, Ethical Philosophy; The Chief Theories Described and Examined. Reading from some Latin philosophical writer.
The COLLEGE OPENS in OCTOBER.
These Lectures, or any of them, are open to Students of either sex, on payment of the usual fees. For particulars apply to
R. D. DARRISHIRE, Esq., B.A., 28, Gough-street, Manchester; } Secs.
Rev. H. NEWFIELD DOWSON, B.A., }
Gee Cross, Manchester;

CAVENDISH COLLEGE, CAMBRIDGE.

FOUR SCHOLARSHIPS of £30 each, tenable for Three Years, given, one by the Clothworkers' Company, one by his Grace the Duke of Devonshire, K.G., one by Samuel Morley, Esq., M.P., and one by E. B. Foster, Esq., will be OFFERED for COMPETITION on AUGUST 6TH, 7TH, and 8TH, 1884. Candidates must be under 17 on August 6th.
The usual age of entry being between 16 and 17, a degree may be taken at 19.
The College charges for Lodging, Board (with an extra Term in the Long Vacation) and including all necessary expenses of Tuition and University Fees, are £84 per annum.
For further information apply to the WARDEN, Cavendish College, Cambridge.

MANNAMAD SCHOOL, PLYMOUTH.

Established 1851.
Number of Boys, 113.—Moor and Sea Air.
PREPARATION for UNIVERSITIES, CIVIL SERVICE, ARMY, and NAVY.
THREE OPEN SCHOLARSHIPS of £30 each, for Boys under 15, tenable for three years, to be competed for in SEPTEMBER.
Apply to HEAD-MASTER.

OPEN SCHOLARSHIPS in NATURAL SCIENCE of the value of £100 and £50 are AWARDED annually in OCTOBER at ST. THOMAS'S HOSPITAL MEDICAL SCHOOL, Albert Embankment, S.E.—For particulars apply to G. W. M. OED, Dean, Secretary.

UNIVERSITY COLLEGE of NORTH WALES.

PROFESSOR of MODERN LANGUAGES (FRENCH and GERMAN) to be APPOINTED. Stipend (including proportion of fees) guaranteed at not less than £400. Applications, with Testimonials, to be sent to the undersigned not later than WEDNESDAY, AUGUST 13TH.
W. CADWALADER DAVIES, Secretary and Regt
Bangor, July 10th, 1884.

PHYSIOLOGICAL MEMORY!

Or the Instantaneous Art of Never Forgetting!
Uses none of the "Localities," "Pegs," "Links," or "Associations" of Mnemonics.
ANY BOOK LEARNED IN ONE READING.
Great Inducements to Correspondence Classes.
PROSPECTUS POST-FREE,
Giving Opinions of Mr. RICHARD A. PROCTOR and others.
Professor LOISETTE, 37, New Oxford Street (Opposite Mudie's Library).

AUTOTYPE PHOTOGRAPHIC BOOK ILLUSTRATION.

ADVANTAGES.
1st. They present Faithful Representations of the Subjects.
2nd. Printed on the paper of the Book itself, mounting not required.

3rd. For Editions of 1,000 and under they are cheap.
Employed by the Trustees of the British Museum and by the Learned Societies; also by many of the leading Publishers.

Amongst the Works recently done, or at present in the press, may be cited: Lady Brassey's "Tahiti;" Professor Gardner's "The Types of Greek Coins;" F. T. Hall's "Pedigree of the Devil;" Audley's "Ornamental Arts of Japan;" Lockyer's "Spectral Analysis;" Burgess's "Archaeological Survey of India;" "Samuel Palmer: a Memoir."

Of this last work the Athenaeum says: "This book is admirably illustrated by fourteen Autotype reproductions from lovely and characteristic sepia drawings."

For Terms and Specimens, apply to the Manager,
AUTOTYPE FINE-ART GALLERY,
74, NEW OXFORD STREET
(Twenty doors west of Mudie's Library).

AUTOTYPE COMPANY, 74, NEW OXFORD STREET, LONDON, W.C.

TURNER'S LIBER STUDIUM

Reproduced in Facsimile by the Autotype Process, and accompanied with Notices of each Plate by the Rev. STOFFORD BROOKS, M.A. Publishing in 3 vols., each containing Twenty-four Illustrations, price Four Guineas per vol. Volumes the Second now ready. Containing:
The Story of Europe.
The Fifth Plague of Egypt.
Greenwich Hospital.
Interior of a Church.
Lauffenburgh.
Calais Harbour.
Coast of Yorkshire.
Hispah.
Watercress Gatherers.
Juvenile Tricks.
St. Catherine's Hill.
Morphot.
Stackyard and Horsera.

Detached Plates of this Edition of the Liber, with the Commentary, appearing, are sold at 3s. 6d.
Publishers (THE AUTOTYPE COMPANY, London.
HENRY SOTHERAN & Co., London and Manchester.

ALL the BEST NEW BOOKS are in Circulation at
MUDIE'S SELECT LIBRARY.

SUBSCRIPTION:
One Guinea per Annum and Upwards,
According to the number of Volumes required.

Book Societies Supplied on Liberal Terms.
Prospectuses postage free on application.

MUDIE'S SELECT LIBRARY (Limited), New Oxford Street, 281, REGENT STREET, AND 2, KING STREET, CHEAPSIDE.

POPULAR NEW NOVELS

AT ALL THE LIBRARIES.

BY THE AUTHOR OF "FOR OLD SAKE'S
SAKE," &c.**DREAM FACES.** By the Hon.Mrs. FETHERSTONHAUGH. Author of "Kil-
corran," &c. In 2 vols., crown 8vo. [Just ready.]BY THE AUTHOR OF "GEORGE GEITH," &c.
In 3 vols., crown 8vo.**BERNA BOYLE.** By Mrs. J. H.RIDDELL, Author of "The Mystery in Palace
Gardens.""All the characters are definite, and set before the
reader with complete success. If 'George Geith'
remains Mrs. Riddell's best novel, 'Bernie Boyle' is her
second best."—*Athenaeum*."The author's high powers in delineating strong-
featured characters, in describing their behaviour, con-
ducting their dialogues, and surrounding them with a
combination of incidents which call forth dramatic
interest in their mutual relations, have never been more
successfully exerted."—*Illustrated London News*.BY THE AUTHOR OF "COMIN' THRO' THE
RYE," &c.**EYRE'S ACQUITTAL.** By Helen

MATHERS, Author of "Sam's Sweetheart," &c.

BY THE AUTHOR OF "HONEST DAVIE,"
LITTLE LADY LINTON. ByFRANK BARRETT, Author of "A Prodigal's
Progress," &c. In 3 vols."Mr. Barrett is one of the most readable, not the
least amusing, and, before all and above all, one of the
freshest and least self-repeating novelists of the day."*Pull Mail Gazette.*"Mr. Barrett has succeeded in accomplishing what
the great society novelist (Mr. Anthony Trollope)
declared to be impossible. There is good literary work
in Mr. Barrett's book. It has the rarest of qualities
nowadays."—*County Gentleman*.**POINT BLANK.** By PamelaSNEYD, Author of "Jack Urquhart's Daughter."
In 3 vols., crown 8vo."... We hope that we may have said enough to
incite our readers to send for a very clever and pleasant
book."—*Standard*."Point Blank" will be read with pleasure for its
bright sketches of more than one phase of society.
The dialogues also are lively and natural, and the plot
abounds in varied incident."—*Morning Post*.

NEW ADDITION TO

BENTLEY'S FAVOURITE NOVELS.

At all Booksellers'.

IN a GLASS DARKLY. BySHERIDAN LE FANU. New and Cheaper
Edition. In 1 vol., crown 8vo, price 6s.**MISS BROUGHTON'S NOVELS.**Uniform Edition. In 8 vols., crown 8vo, £2 8s.; or each
volume separately, price 6s.**BELINDA.** [Ready this day.]

COMETH UP as a FLOWER.

GOOD-BYE, SWEETHEART!

JOAN. | NANCY.

NOT WISELY but TOO WELL.

RED as a ROSE is SHE.

SECOND THOUGHTS.

MISS FOTHERGILL'S NOVELS.In 5 vols., crown 8vo, 30s.; or each volume separately,
price 6s.**HEALEY.** [Now ready.]THE FIRST VIOLIN. | THE WELLFIELDS.
PROBATION. | KITH and KIN.RICHARD BENTLEY & SON, New Burlington-street,
Publishers in Ordinary to Her Majesty the Queen.TRÜBNER & CO'S
LIST.

NOW READY.

EGYPT:

And the Wonders of the Land of the Pharaohs.

By William Oxley,

Author of "The Philosophy of Spirit." Crown 8vo, cloth, 7s. 6d.

**THE PRINCIPLES of VENTILATION
and HEATING and their
PRACTICAL APPLICATION.**

By John S. Billings, M.D., LL.D. Edin.,

Surgeon U.S. Army. 8vo, cloth, 15s.

NEW EDITIONS, NOW READY.

POCKET FRENCH DICTIONARY.

By John Bellows.

Revised by Professor BELJAME, of Paris. Thirty-fourth Thousand of
the Second Edition. 32mo, with Four Maps, &c., roan, with tuck,
10s. 6d.; morocco, with tuck, 12s. 6d.**PEARLS of the FAITH;**

Or, Islam's Rosary.

Being the Ninety-nine Beautiful Names of Allah. With Comments in
Verse from various Oriental sources, as made by an Indian Mussulman.

By Edwin Arnold, C.S.I., &c.

Third Edition. Crown 8vo, cloth, 7s. 6d.

THE OCCULT WORLD.

By A. P. Sinnett,

President of the Simla Esoteric and Philosophical Society.

A Remarkable Record of Experiences
and Research in Connexion with the
Occult Science of the East.

Fourth Edition. Crown 8vo, cloth, 3s. 6d.

THE MARTYRDOM of MAN.

By Winwood Reade.

Eighth Edition. Crown 8vo, cloth, 7s. 6d.

NEW VOLUMES OF

**TRÜBNER'S COLLECTION OF
SIMPLIFIED GRAMMARS.****PALI.**

Crown 8vo, cloth.

By E. Müller, Ph.D.

[Nearly ready.]

POLISH.

Crown 8vo, cloth, 3s. 6d.

By W. R. Morfill, M.A.

SWEDISH.

Crown 8vo, cloth, 2s. 6d.

By E. C. Otté.

OTTOMAN-TURKISH.

Crown 8vo, cloth, 10s. 6d.

By J. W. Redhouse.

DANISH.

Crown 8vo, cloth, 2s. 6d.

By E. C. Otté.

LONDON: TRÜBNER & CO., LUDGATE HILL.

SAMPSON LOW, MARSTON, & CO'S
NEW BOOKS.**NEW AND IMPORTANT WORK ON NEW ZEALAND
AND THE MAORIS.**Now ready, at all Libraries and Booksellers', demy 8vo,
cloth extra, numerous Illustrations, and Map,
price ONE GUINEA.**THE KING COUNTRY;
OR,
EXPLORATIONS IN NEW
ZEALAND.**BY
J. H. KERRY-NICHOLLS.Being a Narrative of 600 miles of Travel through
MAORILAND.

Including, among other Subjects:—

Part I. Political and Social Conditions of the Maori Race—The King
Question—Description of King Tawhiao and principal Maori Chiefs—
Efforts made by the New Zealand Government to Open the Country—Great
Meeting of Kingi Tribes—The Ascent of Mount Percenia.Part II. Description of the Lake Country—The Wonderland of the
Antipodes—Lake Rotomahana—Hot Spring Life—Origin of the Maoris—Traditions,
Mythology, and Romance—Lake Taupo—Rotoromahana and the
Pink and White Terraces—The Geysers and Hot Spring Regions of Wairakei
and Huka Falls.Part III. Exploration of the King Country—The Region of Lake Taupo—
The Waikato River—Hot Springs of Tokanui—Ascent of the Active Volcano
of Tongariro—The Rangipo Tableland—Ascent of Mount Ruapehu, highest
Mountain of the North Island, and Journey through the King Country from
South to North.The Work is fully illustrated by Full-page and other Woodcut Views of
Scenery, Portraits of King Tawhiao and Celebrated Chiefs, &c., and
a Map of the Author's Route.The Appendix contains Biographical Narratives of the Maori King and
the Chiefs now in England; a List of the New Zealand Tribes, with their
Localities; a Synopsis of the Principal Flora and Fauna met with during
the Journey; and a Reference to the Maori Language.DEDICATED TO THE RIGHT HONOURABLE THE MARQUIS
OF LORNE, K.T., G.C.M.G., &c.

Crown 8vo, cloth, price Six Shillings.

ENGLAND and CANADA: a Sum-mer's Journey between Old and New Westminster. With Some
Historical Notes. By SANDFORD FLEMING, G.C.M.G., LL.D.,
M.Inst.C.E., F.R.S., &c., lately Engineer-in-Chief of the Intercolonial and
Canadian Pacific Railways. With a Map, From Europe to the Pacific
Ocean.This volume, now ready, contains pp. 450, crown 8vo, cloth, descriptive
of a Tour recently made between England and the Pacific Coast. The first
continuous journey across the Rocky Mountain Zone along the route of the
Canadian Pacific Railways. Some Historical Notes of interest to the
general traveller are interwoven with the narrative, embracing references
to Nova Scotia, Quebec, Lord Selkirk, British Columbia, and the
HUDSON'S BAY COMPANY.

Just ready, imp. 4to, price 5s., Part V. of

ARTISTS AT HOME,

Containing Permanent Photo-Engravings of

Sir JOHN GILBERT, R.A.

H. CALDERON, Esq., R.A.

J. E. BOEHM, Esq., R.A.

BRITON RIVIERE, Esq., R.A.

From Photographs specially taken of the Artists in their Studios by Mr
J. F. MAYALL, of Park Lane Studio. With Short Biographies and Descrip-
tions by Mr. F. G. STEPHENS.

CONTENTS OF THE AUGUST NUMBER OF

HARPER'S MAGAZINE.

PRICE ONE SHILLING.

"A PRELUDE." From the Painting by T. W. Dewing, owned by C. T.
Barney, Esq. Frontispiece.ARTIST STROLLS IN HOLLAND. V. George H. Boughton, A.R.A.
Illustrations, Drawn by George H. Boughton, A.R.A., E. A. Abbey,
and J. E. Rogers.SOME WORK of the "ASSOCIATED ARTISTS." Mrs. Barton Harrison.
Illustrated, Drawn by C. D. Weldon, and from Designs by Mrs. Can-
dace Wheeler, Miss Dora Wheeler, and Miss Ida Clark.THE GATEWAY of BOSTON. William H. Rideing.
Illustrations, Drawn by W. F. Halsall and E. H. Garrett.

TRANSCRIPTS from NATURE. XI—XIV. Poems. William Sharp.

Illustrations, Drawn by Alfred Parsons.

ANTELOPE HUNTING IN MONTANA. G. O. Shields.

Illustrations, Drawn by J. C. Board and A. B. Frost.

THE MANOR-HOUSE of KERSUOL: a Story. Katherine S. Macquoid.

THE BUILDING of the MUSCLE. Julian Hawthorne.

SALT LAKE CITY. Ernest Ingersoll.

Illustrations, Drawn by C. Graham, J. H. Cocks, and from Photo-
graphs.JUDITH SHAKESPEARE: a Novel. Chaps. XXII—XXIV. William
Black.

Illustration, Drawn by E. A. Abbey.

FROM the MOUNTAIN-TOP: a Poem. Lucy Laro-m.

THE GREAT HALL of WILLIAM RUFUS. I. Treadwell Walden.

Illustrations, from Authentic Sources.

RICHFIELD SPRINGS. F. J. Nott, M.D.

THE GARDEN of FAME: a Poem. Annie Fields.

NATURE'S SERIAL STORY. IX. E. P. Roe.

Illustrations, Drawn by William Hamilton Gibson and Frederic
Dielman.

MONTEREY BAY: a Poem. Laura M. Marquand.

ONLY a RIDDLE. Edward Laseater Bynner.

&c. &c. &c.

London:

SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON,
Crown-buildings, 188, Fleet-street, E.C.

SATURDAY, JULY 19, 1884.

No. 637, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Euphorion: Studies of the Antique and the Mediaeval in the Renaissance. By Vernon Lee. In 2 vols. (Fisher Unwin.)

Good type, sumptuous paper, and plain binding; careful study, independent thought, and fine writing—this is a book notable and noteworthy in every respect. Yet not easy to deal with. It treats of the life and art and letters of the Renaissance, a fashionable subject of which nowadays everyone is supposed to know everything. The usual course, I suppose, would be to look up one or two points and pretend to find some minute mistakes or omissions, and to rake out of Romagnoli's *Scelta di Curiosità letterarie* a few obscure names and facts to juggle with, that so the author's years of labour might be triumphantly eclipsed by the original research of an afternoon. But if I must glory, I will glory in honest ignorance and not in omniscience, in having travelled many leagues of print, and remembering, not the milestones or even the finger posts, but only a few rough pictures by the way. Vernon Lee knows as much of all branches of the Renaissance as is necessary for knowing it as a whole, and far more than I shall ever know. To know more of any would amount to specialism. "Qui ne savait que Platon, saurait peu, et le saurait mal." Much more if he knew only his Dante, or devoted his days to *gestes*, *chansons*, *ballades*, *sonnetti*, and *Lieder*, to the manipulation of one manner of one painter of one period of the school of Florence, or to the voluminous filth of good Bishop Bandello's novels. I will therefore take the long handsome names (there are far too many of them) for granted; and, as this is avowedly an "Impressionist" book, I will just review it impressionistically by picking out a few of the notes I have made on it for my own private use.

Impressionist history! and by an admirer of Michelet!—this sounded ominous at first. However, the author only means, so far as I can gather, that she has taken some long steady looks at the Italy of to-day, trying to see and grasp things for herself; that thus she has been struck by certain impressions or inspirations, which, having tested and confirmed by study and experience, she has now given us. "Impressionist" is a bad, new-fangled word; "sympathetic" would have described far better the feelings which have suggested and perfected these essays, so deeply tinged with psychological introspection.

Euphorion has two of the faults of its school. It is written in metaphors and similes. They are very beautiful, very apt, no doubt, in themselves. But, after all, such rhetorical aids are only needed by writers

who cannot otherwise express and emphasise their thoughts. Vernon Lee can. Let me point out to her that this habit of style is tending, as it always must, to become a habit of thought. Everything becomes not only itself, but something else at the same time; everything has a double identity, real and mystical; mind and matter are confused, trees talk and think, and men vegetate unconsciously, until allegory and self-evolved history become fact, and we see yawning before us the awful limbo that slopes down to Blavatsky and Esoteric Buddhism. Not that Vernon Lee in her copious metaphors ever mistakes (as women often do) illustration for argument—at least consciously and on paper. But unconsciously and mentally she seems to me sometimes to lose her strong grasp of realities in catching at the clouds of mystic affinities and accidental resemblances. For example, the fantastic controversy as to the real identity of Euphorion. He was, it seems, the son of Faust (the Middle Ages) and Helena (the Antique world); and so, according to his godfather Goethe (who, as I prospectively and scandalously suspect, was really his father after the flesh, and so knew most about him), Euphorion was the glorious, never to be surpassed, Weimarian eighteenth century. But Vernon Lee, with prodigious upstirring of the mystical and metaphorical depths, proves that Goethe was deceived, and that the little Claimant was, after all, the Renaissance. Now, why all this solemn affiliation procedure about the brat? He is but a name in an allegory. Goethe was wrong, and Vernon Lee is right, as to the true origin of the Renaissance. This is an important matter; but Euphorion—well, "I don't believe there never was no such person!"

The other fault is near akin. It is the over-illustrative style peculiar to books about Italy and art. Let us not rashly blame it. Perhaps it is the effect of that eloquent Italian air, which I see is positively advertised as a specific to be inhaled through a patent instrument by public speakers. Beautiful and interesting for a few pages, it at last becomes fatiguing. Each step in the argument is impeded; at each single proposition is gently turned on the tap of the vast brain-cistern brimming with Italian reminiscences—vines, olives, sunsets, pictures, pots, pans, poems, and (floating always on the top) names, names, soft and sonorous, obscure, yet half familiar and wholly dear; for a dozen lines we enjoy a charming little vision of vineyard, church, gallery, and library, and then recall our wits to attack the next sentence. This is no exaggeration. In a long and important book the fault, if a graceful and venial one, is a fault still. That is my impression, my strong, and my only unfavourable impression, in reading this book. Others may be impressed differently.

Not that I agree with all the author's opinions, nor wholly with her general view of the Renaissance as given in the Introduction. The dead and deadly wickedness of Euphorion days I should ascribe finally to their artificial atmosphere. The whole thing was a hypocritical sham, a sort of radical reform movement, and not a steady development. The Italians were not, never could be, as the Greeks and Romans of old. Suddenly

they pose as such before the world. They adopt the arts, the letters, the thoughts, the fashion of life; but the spirit of each age is its own, never to be stolen or imitated. The Renaissance, as I humbly think, was a glorious imposture, a splendid travesty, but intensely pitiable, not so much because of the ancient crimes it copied, as because, in its unreal make-believe life-before-the-curtain, crime and virtue had become mere meaningless words. And if I love the dear old heartless, stately, learned, and leisured discourse of the Florentine Magnifico, of Annibal Caro, of Castiglione, and many another, it is not because of their resurgent classicism, but for the little of native, aboriginal, and to-this-day-abiding Italian graciousness that is in them.

But to argue out all the points on which I am led (though with inferior knowledge) to differ from Euphorion would be to write a complete Anti-Euphorion of equal length. And this is its singular merit—that it sets one thinking; still more, that one feels that many of its views will require some time to filter through the mind before one can decide upon them at all.

In this Introduction the author has completely vindicated the application of her impressionist process to modern Italy, because, as she eloquently shows, Italy alone remains to-day much as the Renaissance left it. The whole passage is valuable, especially the sudden revelation in the Pisan Campo Santo of her theory of Renaissance sculpture. These emotional *éclaircissements* I see not the least reason to distrust.

The "Sacrifice" is a beautiful essay. But its conclusions, like its name, involve a theory of history I dare not admit. Italy is to be loved and pitied as the scapegoat of modern Europe. We are to feel "remorse" at "the murder of the Italian Renaissance, great and noble at heart," "doomed to be evil that others might learn to be good;" its "men were wicked that we might be enlightened;" and so on. Doomed by whom? Pascal might suggest by some Jesuitical Deity. Call it history, or philosophy, or religion, what you will, I call it sentimental fatalism. It is only one of the shadowy offsprings of those terrible metaphors. Now, I wish I could analyse this essay at length, and do justice to its compact reasoning. While I admit that the Renaissance was not so much a period as a condition of men and things, I am startled at its definition as "that phase in mediaeval history when the feudal and ecclesiastical influence" (I am here forced to abridge) was "neutralised by democratic and secular communities;" in other words, by the free towns and Italian republics. But let this pass, however unwillingly. Summarising from Sismondi, the author shows how the peculiarly democratic Italian towns naturally became the homes of the Renaissance, not failing, in tracing their decay, to point out the eternal absurdity of democracy when once the Demos has grown too big to be accommodated in one Agora.

In "The Italy of the Elizabethan Dramatists" will be found much to modify and correct prevalent views. Its conclusions, original as they are, are highly important and thoroughly proved. What struck the British tourist (greedy then, as now of penny dreadfuls) in Italy was the tales of tragic

lust and crime. To the English dramatist his Italy became a tragic hell of superhuman wickedness. Was it really so? No; Italy was entirely untragic, wholly calm and comfortable, not even excited by the horrors which now and then rose up into epic proportions above the dull level of tolerated crime. No one, I think, who has penetrated at all into the byways of old Italian letters can fail to confirm our author in holding that the plague spot of the Renaissance was the toleration of bad men by good men, under the reign of what we might call *malevolia cortesia*. The real Italy was that of Ford, sunk beyond earshot of conscience, cheerful and self-satisfied in degradation, and not that of Webster and Tournour. The *Lucrozia* of Victor Hugo is not a more absurd travesty of the original. Yet these men and women were as bad as they well could be, though, as we read, "their blindness to evil gives them a certain air of innocence." And thus they will ever survive to confuse and poison. Yet who will deny their charm? Not I.

The profuse word-painting of the "Outdoor Poetry" fails to obscure its wide and consistent thought. I can but summarise this history of landscape poetry. Theocritus and Virgil had some of the Wordsworth-Ruskin spirit. (This I doubt.) The Middle Ages had none. Only green forests and the cuckoo cry of Spring! Spring! (Perfectly true, *pace* the Chaucerophiles and others.) Why? Because poetry was only for lordly hunting-men and junketing cits. And also (and here I must think before I assent) because the farmers were then the degraded serfs *vate sacro carentes*. But the Italian farmer was the free *métayer* peasant. So in him revived the song of the cornfield and wine-press. And what was it? The cast-off courtly romantic poetry, Carling, Arthurian, Provençal, and other, which, passing from the castle to the cottage, was filtered and vulgarised into rustic song. From these Lorenzo dei Medici builds up his *Nencia da Barberino*, the first modern poetical picture of peasant life, as his *Ambra* is the first attempt at modern landscape poetry—the first which marks the grays and browns and half-tints as well as the green grass and red roses of the Middle Ages.

In "Symmetria Prisca" is drawn out the influence of the antique on Pisan sculpture, and so on Cimabue and Giotto. Note the just criticism of Mantegna and Angelico. But surely our author, always hard upon Feudalism, is a little hard on the German school.

Nor of the elaborate essay on the "Portrait Art," which further enforces the same views of the realist schools, can we here say more than that it merits close attention. The earlier Renaissance sepulchral effigy sculpture is here treated most beautifully; and Raphael's true place as "the most terribly, the most inflexibly veracious of portrait painters" is (so far as I know) now for the first time assigned to him.

A full, luminous, and delightful history of the varied fortunes of the Carling epic is given in the "School of Boiardo." Its judgments will bear the fullest test. A truer word was never written of the Middle Ages than this—that they were "a series of false starts, of interruptions and new departures." The whole passage (pp. 37-39) is worth volumes. Take again this—"Incipient Puri-

anism, not yet the terrible burning reality of Bunyan, but a vague, gray spectre, haunts Spenser." Yet am I shocked to find that I have always fancied Spenser's translation of the lovely song in Tasso's sixteenth canto, "Deh mira, egli cantò, spuntar la rosa," was, considering the difference of stanza, almost perfect; and that it is but "timid, almost scentless English."

The last, and in some respects the most valuable, essay, that on "Mediaeval Love," treats without reticence, but with perfect good taste, a subject profoundly misunderstood. The reader may be startled to find that the purest, most exalted love as we know and reverence it, from Dante down to George Eliot, first sprang from adultery and nothing else; and that, without that reign of universal, heroic adultery, our poets and novelists would have been restricted for their rhapsodies to the married drudge and the painted harlot. If he doubts let him read, and he can doubt no longer. This mediaeval love—the reverent, worshipping devotion to a married lady (the Lady of the Castle, isolated in solitary grandeur among a swarm of adoring bachelor knights and squires)—in one direction reached the most sensual animalism, on the other, mingled with mysticism, became Mariolatry. The great and abiding work of Dante—and not less, I venture to think, of Petrarch, because, more earthly, he sang to earthly men—was that he idealised, and purified, and glorified this adulterous love, till, like him, the poet and lover of to-day forgets, or professes to forget, the terrestrial in the celestial. It was a hollow delusion—for about Dante nearly as much nonsense has been written as about Shakspeare—but it was one of those delusions that have mightily moved the world. And, viewing the *Vita Nuova* simply as an exceptional phenomenon of world-moving genius, I own that Vernon Lee has not exaggerated its value.

Here I leave the book in the reader's hands. He will learn much from it if he knew much before; and his occasional dissent will stimulate him to fresh thought. For that, I think, is its peculiar merit. I have found no actual error, except the word "leveret" in the translation from *Aucassin et Nicolette*. I have not looked it out, but guess the original was *levrier*.

One thing more. This Italy of the Renaissance is a World of itself, something we can take up and study from the outside. For, like the Greek world, it has lived and died. It is a complete little world. Can we study it with sympathy, enter inside it, breathe of its spirit? Our author says, No. I am not sure. Bewildered we wander between the Paradise of Dante and the Inferno of Machiavelli, from the cell of San Marco to the halls of some "proud Priapustick prelate." It is a strange world, for it is not our world. But is it worth studying? I think so; and that if not a daub nor a broken doll remained of its painting and sculpture. Not, perhaps, by those who would assimilate its filth and poison, but by those who, like our author, can look beyond and over all that. For beyond there was something—nay much, though I doubt if we can see it yet. In this glorious, deeply sinning, lightly living generation were developed to the highest

point some phases of our humanity, inhuman as we may call it, this reign of the humanities. And it was a generation tolerant, free from prejudice. And it was the child of democracy? Is here no fruit of instruction? When shall we gather it? Not yet.

E. PURCELL.

Investigations in Currency and Finance. By W. Stanley Jevons. Edited, with an Introduction, by H. S. Foxwell. (Macmillan.)

MR. JEVONS'S investigations are divided into two classes—Commercial Fluctuations and Currency. There is a tide in the affairs of business men which the statistic resolves into distinct fluctuations, just as the physicist analyses the various influence of sun and moon upon the tides of ocean. There is a regular quarterly tide of cash transactions; and there is a great spring-tide once a year, when to the payment of dividends is superadded the disturbance caused by harvest operations. These and minor oscillations are exhibited in the book before us by means of beautiful diagrams containing the returns of the Bank of England averaged over periods of several years. There is added (at the end of the book) a diagram representing the quantities for each year, which assists us to estimate the probability that the differences in the averages for different weeks and months are not accidental. The question which has been just indicated, one of the most delicate in statistics—namely, under what circumstances does a difference in figures correspond to a difference of fact—comes up often in these pages. Thus Mr. Jevons, comparing the amount of bills created in the different quarters of the year, speaks of a variation to the extent of about six per cent. as "no great difference." On the other hand, he regards it as noteworthy that, "out of 79,794 bankruptcies which were gazetted from the beginning of 1806 to the end of 1860, 28,391 occurred in the second month of the quarter, 26,427 in the third month, and only 24,976 in the first month." No doubt a similar disparity between "heads" and "tails" in the result of so many throws of a coin would prove a cause, a want of symmetry in the coin. But our knowledge of the behaviour of tossed coins rests at bottom upon observation and experiments such as those which Mr. Jevons once performed. That what is true of games of chance is true of bankruptcies is not to be assumed without examination. The students of statistics who have not time or taste for such enquiries must always take something upon trust. They may safely trust the honesty and judgment of Mr. Jevons.

Besides the quarterly and annual variations, there is a great decennial wave. We allude to the celebrated sun-spot theory. As it has been sometimes travestied, it may be well to quote our author's modest statement:—

"I feel sure the explanation [of the decennial collapse] will be found in the cessation of demand from India and China occasioned by the failure of harvests there, ultimately due to changes of solar activity."

Here, also, points in the logic of statistics are presented. For, in order to appreciate the work of Mr. Jevons, it is necessary to take into account not only the practical utility of his

results, but also the scientific power of his methods. It is an interesting circumstance that, at first, strong confirmation of a decennial period was afforded by Prof. Rogers's *History of Prices*. "Subsequent enquiry, however, seemed to show that periods of three, five, seven, nine, or even thirteen years would agree with Prof. Rogers's data just as well as a period of eleven years." It is not every statistic who would have the honesty to submit a favourite theory to such a test. With equal honesty Mr. Jevons alludes to his "tedious and discouraging search" among pamphlets, magazines, and newspapers with a view to discover evidence of commercial crises about the years 1742 and 1752. "I am free to confess that in this search I have been thoroughly biased in favour of a theory, and that the evidence which I have so far found would have no weight, if standing by itself." Query, if equal ability and labour had been expended in hunting up evidence for the existence of a collapse in almost any other years, whether equal evidence would not have been forthcoming. The decennial theory is too strong to shrink from such questions.

Besides the periodical fluctuations which we have noticed, there is, or may be, a secular variation. Such is the "serious fall in the value of gold" which Mr. Jevons proved to have taken place. The conclusion is just at present of less practical importance in so far as the movement of depreciation has abated; but the method is of enduring interest. From the fact that out of thirty-six different articles twenty-nine had risen in price in 1862, as compared with 1845-50, while only seven had fallen in price, Mr. Jevons infers that, so to speak, the movement must have been in gold, not in the commodities, by a stroke of the calculus of probabilities like that which may be applied to prove the proper motion of the sun among the stars. When we come to determine not merely the fact, but the degree of depreciation, there is more room for difference of opinion. There are those who think that Mr. Jevons's method of estimating the changed purchasing power of gold is not the best possible; but all must admit that, by trying different methods and showing that their results do not differ very materially, he supplies an important premiss, without which we could not have much confidence in his own or any other solution of the problem.

From "Commercial Fluctuations" we pass to Currency—"the burning question of bimetalism and technical questions relating to the age, weight, and cost of the gold metallic currency." Though, as the editor happily observes, the course of events "has raised the technical questions here referred to to a degree of immediate interest and controversial heat which makes the question of bimetalism seem cool and speculative by comparison." Of the technical investigations one of the most beautiful is the enquiry into the amount of the gold currency. From analysis of many parcels of sovereigns Mr. Jevons calculates what proportion of the gold currency consists of sovereigns which were issued from the Mint in 1863 and 1864 (and similarly for other years). That proportion is about one-fifth for the years mentioned. Also the amount of sovereigns coined in those

years which have been put into and remained in circulation is found to be some twelve millions. We have, therefore, the simple equation that about one-fifth of the total amount of sovereigns in currency is about twelve millions. The investigation may be regarded as a not, perhaps, very familiar species of the method of reducing observations, the *quæsitum* being not, as in so many physical investigations, a continuous quantity, space or time, but an integer number. The analogy suggests the question: Why does Mr. Jevons employ only one out of some fifty equations which he might have employed by substituting in the above reasoning for 1863 and 1864 each year of the half-century 1817-66? No doubt there would arise delicate questions as to the relative weight to be assigned to conflicting indications. The result of the correction (if such it be) might be to give to Mr. Jevons's statement the corroboration of witnesses agreeing in the main but differing in details.

On the "burning question" of bimetalism, Mr. Jevons declares in favour of the single gold standard, with reservation, upon practical grounds, and, like Newton, "committing himself to the least possible amount of theory." His words deserve to be impressed upon the zealots of economic controversy.

"It seems to me a question of excessive difficulty, in which there are many facts and quantities of unknown amount to be taken into account.

"My contention is that to wade through the interminable discussions on bimetalism is about as useful as to wander through a forest in a mist, the happiest result of which is usually to find yourself back again at the point you started from."

The question whether Newton was a bimetalist brings out a quality which might not have been looked for in so abstract an economist as Mr. Jevons—a minute acquaintance with the literature of his subject. He combined the historical and mathematical methods which smaller men have prejudiced by separating. The essay upon Newton may also be referred to as illustrating Mr. Jevons's style. Who else, writing upon bimetalism, would thus clench an argument about Newton's monetary views?—

"John Conduitt married the niece of John Newton, the celebrated Miss Barton. If we may accept the result of De Morgan's learned enquiries, Miss Barton was a 'professional beauty' of those days; and, although for a long time she was Newton's affectionate and dutiful housekeeper, we read at other times that Dr. Swift called upon her 'at her lodgings.' Passing over, however, all the delicate questions which may be here involved, there is no doubt whatever that Conduitt was the great friend and support of Newton in his old age. He was a very superior kind of Boswell. . . . He married Newton's beautiful niece and housekeeper on August 24, 1717, about a month before Newton's Monetary Report was sent into the Treasury. If not at that time a zealous assistant, Conduitt must, under the circumstances, have been a very apt disciple. To come to the point, it is impossible to imagine any better interpreter of Newton's monetary theory than his nephew—his almost adopted son, his successor in the Mint Office, his biographer and literary executor."

A touch of nature, a human interest, animates the most technical disquisitions.

In the midst of statistics of prices occurs this passage:—

"No one can feel much commiseration for the richer classes of the community even when their expenditure presses inconveniently close upon their income. A footman, a horse, a ball, or a shooting excursion retrenched during the year will restore the balance without inflicting any very great hardship. How is it with the large mass of persons whose incomes of £50 to £150 a-year afford them little more than the necessities and decencies of modern life? A reduction of real income by 10, 15, or, ultimately, by 30 per cent. would sorely press upon their comforts, and even reduce them in the social scale."

Mr. Jevons's applications of economical principles appeared to realise his abstract definition that "pleasure and pain are the ultimate objects of the Calculus of Economics. . . . To maximise pleasure is the problem of Economics." He proves himself conversant not only with the arts of counting and valuating metallic riches, but also with the weights and measures of that moral balance which estimates human happiness.

But the character of his genius has been drawn already by an abler hand. Prof. Foxwell has caught the spirit of the work which he edits and describes. He attends to each statistical detail, but he looks beyond fluctuating currency and prices to the happiness of the people which is affected by those variations. He appreciates the union in Mr. Jevons of speculative exactness with sagacious reserve in the treatment of practical problems. This is a wise saying: "Those who are most concerned for the precision of their principles will be most sensible of the limits of their application, and therefore the least impractical in their treatment of real questions." There may be remarked also, in the editor's introductory essay, that copiousness of reference, that bibliographical completeness, which was an attribute of Mr. Jevons. In a word, the Introduction is worthy of the author introduced. It is congenial to the work of Mr. Jevon. And yet it is substantive and individual. What Mr. Jevons says of Conduitt, that his personality was lost in the shadow of his great predecessor, will not be true, we venture to predict, of Prof. Foxwell. It will not be his only title to remembrance that he is the successor and the interpreter of Mr. Jevons.

F. Y. EDGEWORTH.

In the Tennessee Mountains. By Charles Egbert Craddock. (Longmans.)

THIS is a collection of eight exceedingly well-told episodes of life and manners of the Tennessee mountain-folk, bright with local colouring, and vivid with dramatic interest. It is a well-timed book; and, after the reader struggles through the first ten pages, which are the most uninteresting, and gets accustomed to the *patois*—"air" for "are," "hyar" for "here," "kyards" for "cards"—he will not willingly lay it down. The episodes are not only interesting in themselves, but they are the movements round which real and distinct characters act against the background of mountain scenery. They bear a resemblance to Bret Harte's short stories; indeed, there are one or two worthy of him. Their value to us lies in their strength, their unforced pathos, and their

quiet humour, not to mention their freshness. All the episodes bear the stamp of reality, without being artificially strained to end off at the storyteller's goal—the marriage altar. They all bear the force of truth, and the stories and endings strike us as being appropriate. In every episode Mr. Craddock has a bit of story to tell, a scene to describe, and a character to sketch, and he does it well.

We ought to be indebted to anyone who leads us to see the interest of human life on mountains anywhere, for we are too accustomed to look on mountains as cloud manufactories or places to pay a one day's visit to by way of curiosity. Mr. Craddock gives us the information that human life on the Tennessee mountains is like the mountains themselves, full of isolated individualities, sudden surprises, clouds, and sunshine. The keynote of the life there is struck in the first story—"Drifting Down Lost Creek"—of Cynthia, who "ceases to question and regret, and bravely does the work nearest her hand, and has glimpses of its influence in the widening lives of others, and finds in these a placid content." Mr. Craddock's characters at times have the strength and solidity of mountains. As portrayed by him, the Tennessee mountain-folk have few peculiarities except in speech; he gives us a touch here and there of realism, though it is to be regretted he has not given us more facts and less vague, vapoury description. It is that simple, primitive mountain life which exists in other mountains nearer home that Mr. Craddock describes, where illegally distilled whisky could always be had; where girls were wont to speak to all passers-by and so made acquaintances of strangers; where the clangour of a cow-bell broke the stillness; where some honest men lived who never stole nor "choused;" where, in the scarcity of scandal, old women smoked their pipes like men; and where old folk had an enduring interest in the past because there were few "happenings" of the present. Every man was a sportsman; they either shot game or played cards, and sometimes they mixed both amusements in a manner dangerous to themselves and others. The men are well drawn—drawn apparently from life. "They war quiet men when they war alive, an' stays whar they air put now that they air dead," as one of his old characters has it. "The catechistic terrors of the Last Day had less reality for" Josiah Tait in "Playing Old Sledge at the Settlement," "than the present honour and glory appertaining to the traveled importer of a new game." One of the finest touches in the book is the reflection of young Kossuth, after being prevented, at the "Dancin' Party at Harrison's Cove," from shooting an outlaw, Rick Pearson—who had come, with his band, uninvited to the dance, and who had previously stolen Kossuth's bay filly—by the old parson, Mr. Kenyon, holding his hand right at the mouth of his loaded gun, "'Kase ef the old man hadn't hung on ter my gun like he done, I'd have been a murderer like he said, an' Rick would hev been dead. An' the bay filly ain't sech a killin' matter nohow; ef it war the roan three-year-old now, 't would be different." Tennessee mountain-folk have the thoroughly mountain view of looking at

human beings in their relationship to work. A man with a family of boys was on a fair road to wealth, a man with a family of daughters was to be pitied. "An' all her chillen is gals—little gals," sadly reflected the store-keeper "On Big Injun Mounting." "Boys, now, mought grow some help, but gals is more no 'count the bigger they gits." It is probably worth mentioning that Mrs. Giles, in "The 'Harnt' (Ghost) that walks Chilhowee," tersely advised her daughter against widowers, who she believed had some sort of trade with the Evil One. "But these men carries the day with the gals, ginerally, an' I'm a-thinking they're banded with the devil." A bit of folk-lore in the same story is worthy of quotation. Clarsie rose out of her bed and before daybreak knelt down at the forks of the cross-road and repeated what Mr. Craddock assures us is a time-honoured invocation: "Ef I'm a-goin' ter marry a young man, whistle, Bird, whistle. Ef I'm a-goin' ter marry an old man, low, Cow, low. Ef I aint a-goin' ter marry nobody, knock, Death, knock."

It is, we know, difficult to describe mountain scenery. It is a gift. Mr. Craddock's descriptions are his weak points, though he is a great lover of what he mars by erring against simplicity. They are, like those of his master, Bret Harte, too often over-emphasised and lacking in actuality. It would almost seem that American mountain scenery cannot be simply described. For instance, we are told, "One by one the days passed over the Pine Mountain, and in splendid apotheosis, in purple and crimson and gold, they were received into the heavens, and returned no more." He strikes false notes when he writes of the stream "gayly dandering," of mountain "shadows skulking," or that the moon's "golden chalice spilled a dreamy glamour." And we would suggest that it is no virtue to reproduce in its entirety a *patois* when it takes one's attention off the story, as Mr. Craddock does in his great love for Tennessee mountain-folk. For him to print "we-uns" for simple "we" is really as distracting as it would be for us to print the Northern English idiom, "hiz-yins-es." But, minor criticisms apart, we shall be surprised if *In the Tennessee Mountains* is not widely read and widely appreciated this summer by those who love natural episodes, homely characters, and honest work.

JAS. PURVES.

The City of God: a Series of Discussions in Religion. By A. M. Fairbairn. (Hodder & Stoughton.)

THIS is a collection of sermons and addresses, only the last of which deals directly with the "City of God." There is not really enough of organic coherence in the book—in spite of the elaborate analysis prefixed thereto—to justify a title so special and definite; and we do not see why sermons and addresses, especially when they have so much good stuff in them as we find here, need seek to win attention by pretending to a continuity of thought which can hardly belong to a selection of pieces each of which is really a whole in itself, devoid of obvious relation to what precedes or follows. Having made this pro-

test against what may be the result of a needless apprehension or of an equally needless affectation, we hasten to add that the preacher deals out his arguments with force and precision; that he gives abundant proof of breadth of reading and, what is better, breadth of thought; that he combines clearness of insight into present perplexities with a strength of conviction which cannot fail to restore the confidence of wavering believers; and that his clear and closely reasoned thought finds utterance in clear and well-knit speech, not seldom rising to the level of eloquence.

The opening discourse treats of the antagonistic relations between Faith and Modern Thought. There is some confusion in the various definitions of Faith (pp. 8-10), but the general sense in which the term is here used is the objective sense, as denoting the contents of religious belief. By Modern Thought the writer chiefly means what he designates as Pan-Physicism (Pamphysicism?), or "the attempt to explain nature through nature, without any appeal to any power or person above it." It is argued that while faith need not be timorous about the issue of the conflict, victory will only be secured if faith is willing to adapt itself to the altered conditions of the time. What those conditions are is illustrated by an able sketch of the course of thought in the eighteenth and nineteenth centuries. The conclusion emerges that "the doubts of the past are, for the most part, dead doubts;" and "our duty is to make our faith credible to living minds." "If religion is to live, it must live in harmony with living thought, and win over it a rational authority."

We doubt, however, whether the author, in his anxiety to be just, has not sometimes been more than generous in concession to the declared enemies of religion. It may be true that "ours is in a high degree a reverent age"—it depends somewhat on the way we define reverence—yet we cannot choose but remember that one well-known writer quoted in these pages has not hesitated to caricature the doctrine of the Trinity with a coarseness worthy of Boulanger and other French atheists of the last century; and that a prominent empiricist has the taste to allude to certain familiar Biblical narratives as "the old nursery fables." And how far true is it that "science cannot publish her discoveries without letting us hear the shock of their collision with the ancient faith"? It is not *discoveries*—that is, disclosures of unsuspected facts—but theories, hypotheses, inferences, that so often and groundlessly collide with religious beliefs. We do not believe that "the many schools of Modern Thought" are by any means unanimous in a tendency hostile to faith, understood as "the intellectual contents or substance of Christianity, as presented in its sacred literature." Modern Thought, defined as "reasonings based on modern knowledge of man and nature, interpretations of phenomena, scientific and philosophical speculations as to what is and how what is has come to be," is, undoubtedly, not a monopoly of agnostics or sceptics. To enumerate distinguished names known to all the world is needless. There is plenty of believing criticism abroad, and religious philosophising is not yet dead, nor is devout faith in-

compatible with brilliant achievements in physical science.

In his discussion of "Theism and Science"—to our thinking the ablest portion of the book—Dr. Fairbairn has demonstrated with admirable power that the idea of God is independent of that conception of a "manlike artificer" of the universe which has afforded so much easy sport to some of our modern *Illuminati*; and he enters a telling protest against Mr. Herbert Spencer's one-sided, indeed, ridiculous, literalism in setting forth the "gross anthropomorphism" of the Hebrew Scriptures. But Dr. Fairbairn should not have admitted that "the ideas of order and law in nature" are of "scientific" origin. Modern science has adopted and fruitfully applied those ideas; but in this respect, as in others which are also generally ignored, modern science is unconsciously indebted to ancient religion, as may be seen by anyone who will take the trouble to refer to Mr. Le Page Renouf's account of the religion of Egypt (Hibbert Lectures, 1879), in which the universal reign of law was a dominant conception. We are sorry to see that Dr. Fairbairn considers "sacerdotal" an abusive epithet, if only because three-fourths of the Christian Church are unquestionably and hopelessly sacerdotal. He also appears to think that "institutions" are somewhat of an excrescence upon true spiritual religion, and that the more nearly the Church approaches an amorphous stage of existence, the more effective it will be for the great ends of its existence. For our part, we think ourselves happy in the recognition of the essential merits of those institutions and that organisation which have descended to this age from Apostolic times; and we fearlessly assert that our faith in them is grounded upon history and experience, as well as upon tradition, and sentiment, and personal predilection. Sectarian writers themselves will not venture to pretend that episcopacy is a decaying principle, or that any single form of dissent from it evinces higher innate vigour, greater power of expansion, growth, and self-adaptation to the needs of the time. ΠΥΛΑΙ ΑΙΔΟΥ ΟΥ ΚΑΤΙΣΧΥΣΟΥΣΙΝ ΑΥΤΗΣ. C. J. BALL.

The Historical Basis of Socialism in England.
By H. M. Hyndman. (Kegan Paul, Trench, & Co.)

The Historical Basis of Socialism in England is an attempt to naturalise in this country the views of Karl Marx. Socialism has never flourished in England; yet it is well to remember that it has twice before attained to something like national importance. The first phase of it was due to Robert Owen, who made no little stir in his day; but his socialistic efforts were entirely unsuccessful, leaving as their chief visible result the co-operative movement. The second was the Christian Socialism, so eloquently advocated by Maurice and Kingsley, which, besides permanently influencing many of the enthusiastic young men of the time, gave a further impulse to co-operation. For the last thirty years the cause has been well-nigh dead in England. Though founded on English soil, the International was by no means an English institution; and, in spite of the noise it made, it had little real influence in this country.

The present movement is very different from the two which have preceded it. The brilliant literary gifts of Maurice and Kingsley find a worthy representative in Mr. William Morris, who is the singer of the new English Socialism, and a deeply convinced believer in the truth and urgency of its teaching. In contrast to what they call the Utopian Socialism of Owen the leaders of the new movement claim to have established their creed on a scientific basis—scientific, that is to say, both in its grasp of principles and in its study of economic history. In other words, they have profited by the researches of Karl Marx, the recognised expounder of "Scientific Socialism." Further, though Robert Owen, especially at the beginning of his career, was quite willing to accept State aid for socialistic experiment, his movement held aloof from the political struggle of his time. The new movement is decidedly political in the sense that it presupposes the democratic organisation of the State as the starting-point for socialistic change, and is, therefore, in favour of every course that tends to widen the basis of government. While the experiments of Owen were private enterprises conducted at the expense of himself and his friends, the new English Socialism seeks to realise itself through the machinery of the State. Its present method of action is to agitate and organise among that class of voters who are most deeply concerned with the existing evils of competition. In short, it is a Socialism which seeks to act through the democratic state; and it will draw its strength from the working-classes, and from all who may feel that they have suffered by the struggle for existence which now prevails.

Mr. Hyndman's book is the most elaborate work yet issued in connexion with the new phase of English Socialism. Its aim is to sketch the economic development of England from the fourteenth century; and it may fairly be described as a course of special pleading, with a view to proving that the natural outcome of our economic history and the only remedy for the evils induced by the system of private capital is the organisation of production on socialistic principles. It need not be said that the Socialists have found no difficulty in showing that the evils attendant on our economic development have been many and great. When the transition was made from the feudal and mediæval to the modern and commercial state of society, the rights of the English peasant were most cruelly sacrificed; deprived of all fixed interest in the soil, uneducated, pauperised, and demoralised, he sank to the condition of a landless serf, with no more share in the corporate life of the country than the cattle which he drove. The effects of such wrong and neglect have been felt from generation to generation, and are only too obvious at the present day. Under the pressure of the industrial system the condition of the worker was in some respects even worse, when children at the age of five or six were sent from the workhouses to drudge for fifteen hours a day in unhealthy factories and under the most immoral conditions. Then could be seen that last triumph of the competitive system when the labour of mother and child drove that of the male head of the house out of the market; the father attended to the

cooking at home, while the cheaper labour was mercilessly exploited in the mills. These and other evils, many of which have been checked by the interference of the State in the shape of factory legislation, and many of which still continue, are the well-worn themes of the Socialist. Writers like Engels and Karl Marx have done great service in so emphatically calling attention to such dark spots in our economic history. Mr. Hyndman would have been more scientific, and in this respect would have greatly improved upon his teachers, if he had also pointed out the important benefits which have been due to competition—the quickening of invention, the development of individual energy, the variety and freedom of modern society. But it would be unfair to expect such impartiality from a partisan. Even from the apostles of the latest creeds one must be content with fragments of the truth. It would have been well, too, if a work with so ambitious an aim had not so many of the objectionable features of a popular pamphlet.

Still, though its history is one-sided, and its science more than doubtful, Mr. Hyndman's work has real value as an interpretation into English of that system of Socialism which has been elaborated by Marx. The book has many faults; it has most of the faults of Marx's great work, and a good many of its own. Yet it is a sincere and courageous attempt to explain to the English reader a system of thought which has had, and is likely to have, a considerable influence. Not even the fondest admirer of the present economy will maintain that it is perfect. It is not the first time that the study of an erroneous solution of a great problem has contributed to the discovery of the true answer.

THOS. KIRKUP.

The Office of Vice-Admiral of the Coast. By Sir Sherston Baker, Bart. (Privately Printed.)

ANYONE turning to the Navy List will find, if he have a curious eye, a list given at the end of certain functionaries of high rank who are designated vice-admirals. There are vice-admirals of the coast (or of the county, as the older term was) for Great Britain and Ireland, while abroad there are vice-admirals of the colonies, each colonial governor being *ex officio* vice-admiral by an Act of 1863. What the duties of these officers were and are few know, and fewer still have troubled to enquire. As Sir Sherston Baker remarks, "The question is at present, so far as the great majority of naval men and men of law are concerned, shrouded in mystery." He has accordingly undertaken, in a well-printed small quarto of 140 pages, to unveil the mystery and to dispel the mists of doubt which surround it.

Our main object in noticing this book is to bring it to the attention of any who may wish for an authority on the subject. The list of subscribers is a short one, and the number of libraries which have taken copies is surprisingly small. The office and its history, it is true, have a limited area of interest, but in the event of a war with a foreign maritime Power they might, and probably would, become matters of much real and of no little public concern.

The first chapter and a great part of the second, which deal with early maritime jurisdiction, are not without questionable matter. The origin of the offices of the admiral and his deputies, the vice-admirals, is still debateable ground, in spite of the great new-birth of the science of history. Thanks to Sir Travers Twiss, its erudite editor, the Black-Book of the Admiralty has cleared away many difficulties, but landmarks are yet too few, and in many cases extremely puzzling. It is therefore difficult to look upon the early development of the Admiralty jurisdiction quite as Sir Sherston Baker does. His reading of the Ordinance of Grimsby is hard to reconcile with the absence of any mention of an admiral, either as a military or a judicial officer, in the contemporary commissions relating to naval affairs still extant; with the like absence in the First Statute of Westminster (3 Ed. I. c. 4, "de Wrecco maris") and subsequent statutes; and, furthermore, with the Domesday of Ipswich, in the Black-Book itself, respecting which the editor says:

"There is unimpeachable evidence that before the admiral's jurisdiction was established in England, and the decision of questions of contract and tort on the high seas was assigned to the Admiral's Court, there were courts in England whose province it was to administer a common law marine to foreigners equally as to British merchants and mariners, &c."

Passing on to the duties of a vice-admiral, it will be found that they were for several centuries of a twofold nature—judicial and ministerial. The former of these, again, was twofold, and embraced both criminal jurisdiction and civil matters. The changes in the mode of trying offenders charged with piracies, felonies, and the like crimes on the high seas are interesting. The Admiral's Court, after exercising this jurisdiction for about two centuries, was superseded by the issue, from time to time, of commissions of oyer and terminer, till in 1759 a half-yearly session for Admiralty matters was established at the Old Bailey. In the colonies, however, the old commissions of oyer and terminer had been modified by 11 and 12 Will. III. c. 7. Of this statute we have failed to find any notice by Sir Sherston Baker.

It was a vice-admiral's business to hold three sorts of courts; these were the quarter sessions "in the best town and places" in his circuit, the general courts of enquiry for the office of the Admiralty throughout his district, and the common courts which were held "from day to day and time to time" for ordinary justice between party and party. He had to prevent cruel abuses and embezzlements in cases of shipwreck, and was called upon once a year to render an account of his droits and perquisites. As regards his ministerial functions, the vice-admiral was, during the seventeenth century, of great service in raising seamen for the Royal Navy. Each county had to furnish a certain proportional number of men; and, at the outbreak of the two Dutch wars of Charles II.'s reign, over five thousand men were thus raised, while, in 1692, over eight thousand men were obtained for the fleet through the agency of the vice-admirals and their officers. It is not at all improbable that this long-used system, which was then at its zenith of usefulness, and which gradually fell into disuse during the

great wars of the latter part of the last century, was the model on which the genius of Colbert planned the "Inscription maritime" still in vogue in France.

A few small matters need correction. Thus (p. 3) the *Fasciculus de superioritate maris* was formerly in the Tower, but is now in the custody of the Master of the Rolls. Twice on p. 65, and twice again on p. 110, the name of Sir Charles Hedges occurs as Hodges; while the initials of three of the Commissioners of the Admiralty in 1689, on p. 65, should appear as "J. L.," "J. C.," "T. L.," these standing for Sir John Lowther, Sir John Chicheley, and Sir Thomas Lee. An addition is also needed, on p. 76, to the list of the present vice-admirals, of the Earl of Stradbroke for the county of Suffolk.

No praise is necessary in a short notice like the present, as the volume is sure to be welcomed by all students; but it must be remarked how on careful reading the loving trouble and pains spent upon it are manifest.

GEORGE F. HOOPER.

THREE VOLUMES OF VERSE.

Interludes and Undertones. By Charles Mackay. (Chatto & Windus.) The position among poets held by Mr. Mackay a score of years ago was much higher than it is now. We cannot set ourselves to enquire whether the altered appraisement that the poet has experienced since the days when Douglas Jerrold called him the British Béranger is due to an elevation of the popular standard by which poetry is judged, or merely to the vicissitudes of fortune which appear to determine by caprice the ups and downs of literary reputation. There can be little doubt of Mr. Mackay's view of the case. The present volume is mainly the protest of an author who finds himself neglected, and who is angry because no one heeds his anger. Nor is the temper of the book unjustified by the facts. Mr. Mackay remembers the time when he was allowed to dispute the palm of popularity with Tennyson and Longfellow, and when it was said of him by competent critics that he was not inferior to the former poet in artistic finish and to the latter in the charm of simplicity, while he possessed the pathetic humour of Hood, and a sprightliness, elasticity, and versatility which none of these writers could boast. A new generation of critics has arisen since then, and they know little of what was said by their predecessors. Criticism is the one walk of intellectual activity in which the achievements of the past appear to count for nothing. Science builds its new theories on the shoulders of its old theories, and where it uproots the ancient structures it rears the modern ones on the same foundations. Even poetry undergoes a species of evolution, and out of the Lake school comes the London school, and out of that the neo-London school, known now as the Aesthetic school. Criticism perpetuates its existence by a different law, or no law. The nearest approach to a principle on which it lives appears to be the principle of contradiction, and one generation of critics shows its loving-kindness by laughing at the discoveries of previous generations. Hence Mr. Mackay must be content to find that the eulogies of his old critical admirers furnish food for amusement and surprise, rather than reflection and mis-giving. George Combe called Mr. Mackay the first poet of a new epoch, the day-star of a brighter era of poetry than the world had yet seen. The tribute was meant to embrace a eulogium on Mr. Mackay's poetry as poetry; but it was perhaps chiefly designed to denote

the salutary change which, in the critic's judgment, the art of poetry had undergone since the days when its first function was supposed to consist of the deification of naiads and sirens, and the tinkling pan piping of the "idle singers of an empty day." Like the admirable poet who invented this phrase, Mr. Mackay became weary of all poetry that did not take into account the actual life of men and women in this work-a-day world. His inspiration came out of real existence. The limitations of his poetic province were narrow, but they were clearly defined, and within them he was content to work. His "Voices from the Crowd" were often heard above the din of noisy questions. Mr. Mackay had his mission and he fulfilled it, and his poetry suffered little from the fact that his first aim was didactical. And now, after thirty years, he comes once more and asks for another hearing. But the burden of the new message is mainly a personal one, and means in a word or two that the author is being ignored. It is easy to sympathise with the temper out of which his complaint springs. It is easy to excuse his bitterest sneers against the poets who have, in the interval of his own decadence, commanded the popular homage. His shots at the lyrical poetry which consists of "mostly verbiage" and "metaphysical subtleties" may be intended to hit the admirers of Emerson or Rossetti, or the quondam lovers of Poet Close or Tupper, without disturbing our sense of the distinct injustice under which he labours. The public has got the shortest possible memory, except for a scandal. It would be perfectly safe to trust it with the most momentous revelation of genius, but it would be hazardous to count on its forgetting an intrigue. We do not know that Mr. Mackay ever did more than commit the former kind of secret to its keeping. That it has kept his secret only too well must serve as the poet's excuse for such writing as this:—

"You prefer a buffoon to a scholar,
A harlequin to a teacher,
A jester to a statesman,
An Anonyma flaring on horseback
To a modest and spotless woman—
Brute of a public!

"You think that to sneer shows wisdom,
That a gibe outvalues a reason,
That slang, such as thieves delight in,
Is fit for the lips of the gentle,
And rather a grace than a blemish,
Thick-headed public!

"You think that if merit's exalted
'Tis excellent sport to decry it,
And trail its good name in the gutter;
And that cynics, white-gloved or cravatted,
Are the cream and quintessence of all things,
Ass of a public!

"You think that success must be merit,
That honour and virtue and courage
Are all very well in their places,
But that money's a thousand times better;
Detestable, stupid, degraded
Pig of a public!"

The Wind and the Whirlwind. By William Scawen Blunt. (Kegan Paul, Trench, & Co.) It will be remembered that Mr. Blunt was the author of an anonymous volume of sonnets entitled *The Love Sonnets of Proteus*. That little book did not deserve the praise that was abundantly heaped upon it by Lord Lytton, to whom it appeared to be inscribed. Its sonnets were not sonnets in the strict sense; that is to say, they did not conform to any known law of sonnet structure or yet formulate a principle of structure for themselves. They were lax as to metrical form, but they were distinguished by poetic fervour. The reader felt that the author was undeniably a poet; his range was limited, but he had some hold of human passion, and he had clear poetic vision. This second volume

by Mr. Blunt is as unmistakably the work of a poet. It has fluency and force, and is full of passion. It has even some of the emotional splendour that lends distinction to Wordsworth's Liberty series of sonnets. Its lyrical lilt is not to be questioned. It carries you along with it. So much for *The Wind and the Whirlwind* as a poem. As a political manifesto it is indeed all wind and whirlwind. Logic plays a ludicrous part in it. To hear Mr. Blunt glorify the cowardice of the creatures he extols is, of all things, the most ridiculous. His political partisanship suffers no damping of its ardour, even when the cravens run away:—

"I care not if you fled. What men call courage
Is the least noble thing of which they boast.
Their victors always are great men of valour.
Find me the valour of the beaten host!"

We are sorry to find that Mr. Blunt thinks it a hopeful enterprise to travel in Egypt in search of the quality referred to in the last of the foregoing lines.

"It may be you were cowards. Let them prove it,—

What matter? Were you women in the fight,
Your courage were the greater that a moment
You steeled your weakness in the cause of right.

Oh! I would rather fly with the first craven
Who flung his arms away in your good cause,
Than head the hottest charge by England
vaunted

In all the record of her unjust wars."

What all this refers to is obvious enough. In Dr. Busch's recent book Bismarck is reported as saying that, while he would be in favour of a large extension of liberty to the press in the discussion of internal affairs, he would instantly put an end to any adverse criticism of the foreign policy of his government. That this is going a vast deal too far in the direction of press censorship needs not to be said in England, but the unpatriotic exhibition made in the eyes of foreign nations by diplomatists who delight to cry out on the housetops against the action of the responsible Ministers of their own country would be very painful if it were not often very ridiculous. Not to enter into the merits of a controversy of which Mr. Blunt probably thinks, and we trust with reason, that he knows infinitely more than we do, we will content ourselves with saying that *The Wind and the Whirlwind* affords sufficient proof that Mr. Blunt might become a poet of no mean mark.

The Bay of Seven Islands. By John Greenleaf Whittier. (Sampson Low.) The first of Mr. Whittier's volumes appeared as long ago as 1831. After fifty-three years, during which as many as a score of other volumes have appeared in rapid succession, the literary tree which has blossomed so frequently blossoms once more. The interval has witnessed as many ups and downs in Mr. Whittier's reputation as in that of Mr. Mackay. These poets took common ground at the outset. Their strong and earnest thought was meant to run in channels in which it would do the world some good. The best inspiration of both writers came out of the sternest problems of every-day existence. They did not ignore the higher spiritual questions that agitate the race age after age. Perhaps they left these to the greater singers, with a just sense of their own poetic limitations. More probably they turned aside from them with some impatience of pseudo-subtleties which never found the poor man a crust of bread or taught him how to live without it. Anyhow, their mission troubled itself only with the world's material welfare. Mr. Whittier had, perhaps, the larger province, for he sang the songs of an oppressed and enslaved race. When he cried out on the evil times in which his days were cast, there was no danger of his being laughed at for making as much of the

explosion of a pop-gun as if it had been the upheaving of an earthquake. When he sang of the good time that was coming, nobody doubted that the time that was coming was either to be very good or very bad, and must in any case be eventful. Mr. Whittier was a great factor in the agitation for the emancipation of the slaves in America, and he was only less important as a champion of the rights of his own sect, the Quakers. It is notorious that the Puritan fathers, whose protest against religious intolerance took the practical form of emigration from England to the shores of Massachusetts, were themselves the most rigorously intolerant in their dealings with those who declined to subscribe to their own formulas. Even at home the Quakers fared better under Charles II. than under Cromwell, though this was no fault of the Protector's. In the New World this persecution of the Quakers lasted far into our own time. That a man of Whittier's ardent nature took up arms against it was the rarest good fortune for Quakerism in America. The net results of the poet's life-work it would not be easy to compute. The man who makes a people's songs writes his name on their hearts, and not on their statute-books. Unhappily, the calligraphy is apt to become indelible. It is the truth that Whittier seems to be neglected in his old age. The campaigns he fought in are finished. In the thick of other fights we are apt to forget the heroes of the old battles. It would have been better for Whittier as a poet if he had pursued poetry for its own sake; but poetry was never an art to him. He used it as a weapon, which was often left unbrightened amid the serious business of war. It would be wrong to say that Whittier has not written many lovely poetic idylls which require no apology on the score of the occasion that suggested them. He was unmistakably a poet born; he had the proper eyes for seeing the poetic sides of things; he had a great love of nature; and a delicate, if not a rare, vein of sentiment. He never tried greatly to cultivate his poetic gift for itself, having weightier work on hand; but *Mogg Megone* will not be undervalued by critics who know what poetry is, even unsupported by any didacticism. *The Bay of Seven Islands* has less purpose than most of the author's former books, but it has equal charm. "How the Women went from Dover" is a story of the expulsion of Quaker women from Dover in 1662. "What the Traveller said at Sunset" and "Rabbi Ishmael" have all Whittier's characteristics. The following is in a mood not much used by the poet:—

"The old Squire said, as he stood by his gate,
And his neighbour, the Deacon, went by,
'In spite of my bank stock and real estate,
You are better off, Deacon, than I.
"We're both growing old, and the end's drawing near,
You have less of this world to resign,
But in Heaven's appraisal your assets, I fear,
Will reckon up greater than mine.
"They say I am rich, but I'm feeling so poor,
I wish I could swap with you even;
The pounds I have lived for and laid up in store
For the shillings and pence you have given."
"Well, Squire," said the Deacon, with shrewd common sense,
While his eye had a twinkle of fun,
'Let your pounds take the way of my shillings and pence,
And the thing can be easily done."

NOTES AND NEWS.

We hear that Capt. Burton's translation of "The Thousand Nights and a Night" will be ready for printing (not publishing) in February of next year; and that the first issue will consist of three volumes, one-third of the whole work. The translator has not yet closed with

any of the many offers which have been made to him.

MESSRS. LONGMANS will publish shortly the Earl of Malmesbury's Autobiography, in two volumes, under the title of *Memoirs of an Ex-Minister*.

MR. ANDREW LANG has written a fairy tale for children, to interpret Richard Doyle's well-known series of pictures "In Fairyland." The name of the story is *The Princess Nobody*, and the pictures will be reproduced in colours by Mr. Edmund Evans.

THE two concluding volumes of Mr. Froude's *Life of Carlyle* will be published early this autumn, with a portrait engraved on steel. The title will be *Carlyle's Life in London*, from 1834 to his Death in 1881.

MR. W. T. STEAD will contribute a paper on "Chinese Gordon" to the forthcoming number of the *Century*. Mr. Stead is a personal friend of Gen. Gordon, and therefore writes with full knowledge, giving much matter which will be quite new to the public.

MESSRS. SAMPSON LOW have in the press a series of essays on *The Woman Question in Europe*, edited by Mr. Theodore Stanton, with an Introduction by Miss Frances Power Cobbe.

MR. F. ANSTEE purposes to publish a collection of several short stories. The volume will take its title from "The Black Poodle," which appeared some time ago in the *Cornhill*. It will have a frontispiece by Mr. Du Maurier and initial letters designed by the author.

MESSRS. MACMILLAN will publish immediately a novel in two volumes by E. A. Dillwyn, called *Jill*.

MESSRS. KEGAN PAUL, TRENCH, & Co. have in the press a new translation into English of Pascal's *Pensées*, to be published uniformly with their *English Living Poets*.

MESSRS. HURST & BLACKETT have in the press the following novels:—*Incognita*, by Mr. Henry Cresswell, and *On the Spur of the Moment*, by Mr. John Mills.

Caleb Carthew is the title of a new work by Mr. Silas K. Hocking which will be published by Messrs. Warne & Co. early in August, with a steel portrait of the author.

WE hear that Mr. J. S. Keltie, who was recently appointed Inspector of Geographical Teaching by the Royal Geographical Society, will inspect English schools in the autumn, proceeding to the Continent in October or November.

AN effort is being made to establish a Scottish periodical of the lighter order, consisting of fiction, poetry, and articles on general subjects. Promises of papers have already been received from, among others, Prof. Veitch, of Glasgow, Mr. Alexander Anderson, "Surfaceman," and Mrs. Sanders in Scotland; and Canon Baynes and the Rev. William Benham in England. It is not yet settled whether the magazine will be a monthly or a quarterly. The work of editing will be undertaken by Miss Veitch, of Sanquhar, author of the novel, *Angus Graeme*, and other books.

AN illustrated article by Mr. John Burroughs, entitled "A Glance at British Wild Flowers," will appear in the Midsummer holiday number of the *Century Magazine*.

AN explanation of the phenomenon of "The White Lady of Hohenzollern," whose supposed re-appearance in Berlin at the time of the German Emperor's recent illness caused such alarm, will be given by Mr. Karl Blind in the August number of *Cassell's Magazine*.

IN the forthcoming number of the *Scottish Review* there will be a paper on James Sharp,

Archbishop of St. Andrews, by Mr. Osmund Airy; and Miss Gordon Cumming will tell the story of the Loch of Spynie, the training-ground of her sporting brothers, especially of the lion-hunter. There will also be articles on the Scottish language, Scottish and English clergy, and Highland Land Law Reform.

THE July number of the *Printing Times and Lithographer* begins a series of articles, by Mr. A. Arthur Reade, intended to serve as "A Guide to Practical Journalism."

THE first portion of the library of the late James Crossley, of Manchester, perhaps the greatest collector of our time, will be sold by Messrs. Sotheby during next week. The library is no doubt an exceedingly miscellaneous one, but we think that the compiler of the Catalogue might have been more happy in his arrangement of the lots. Not a few of the volumes are enriched with notes by Mr. Crossley and earlier bibliographers.

THE "Chroniques de Normandie," which brought the sum of 51,000 frs. at the first Didot sale in 1878, has come into the market again. Mr. Quaritch became the fortunate possessor of this splendid MS. at a comparatively low price (£980), at the sale-room of Messrs. Sotheby, Wilkinson, & Hodge, on July 9. The miniatures display rare beauty and delicacy of execution; and eight of them depict scenes of English historical interest in events of the lives of Harold and William the Conqueror and in the death of Cœur-de-Lion. At the same sale, a MS. of the "Coutumes de Normandie" also fell to Mr. Quaritch. Like the "Chroniques," it is a work of the fifteenth century, and of striking artistic merit. The miniatures in the "Coutumes" are not of such high quality in design as those of the "Chroniques," but in freshness and vividness of colour, and in the richness of accessory ornament, they are unrivalled.

A NUMBER of MS. sermons of Luther, preached partly at Coburg in 1530, and partly at Wittenberg, have just been published by Dr. Buchwald at Zwickau.

AMERICAN JOTTINGS.

WEDNESDAY, June 23, was the "Commencement" day at several American colleges. At Harvard, the degree of LL.D. was conferred on Mr. J. Russell Lowell, Prof. F. Child, Prof. S. Newcomb, and Prof. Jebb. On the following day Prof. Jebb delivered the Phi Beta Kappa oration at Harvard, his subject being "Some Ancient Organs of Public Opinion."

MR. W. D. HOWELLS is said to be engaged upon a comic Opera in collaboration with Mr. Henschel. The title is "A Sea Change," and the scene is laid on board an Atlantic liner.

MR. CHARLES DUDLEY WARNER will write the principal article for the Christmas number of *Harper's Magazine*.

PROF. BEERS, of Yale, is engaged upon a Life of N. P. Willis, towards which he has received from Willis's family a large collection of correspondence with literary people both in America and England.

MR. CARL SCHURZ, who is one of the few "Achtundvierziger" that have made themselves a name during their exile, is editing a series of historical sketches under the general title of *Geschichtsbilder*, which are intended to illustrate the lives of eminent German residents in America. The first volume of the series, treating of the Germans in the State of New York during the eighteenth century, has been written by the well-known writer on kindred subjects, Herr Fr. Rapp.

MESSRS. PORTER & COATES, of Philadelphia,

state that the Comte de Paris has completed the seventh volume of his *History of the Civil War in America*, and has all the materials ready for another volume. These two will together form vol. iv. of the American edition.

MESSRS. PUTNAMS announce a limited edition of the works of Alexander Hamilton, including his contributions to the *Federalist*, edited by Mr. Henry Cabot Lodge; and a work entitled *The Discoveries of America to the Year 1835*, by Mr. A. J. Weise, upon which the author has been engaged for some eight years.

MR. JOHN JACOB ASTOR has presented to the Astor Library at New York sixteen rare MSS. and books, recently purchased in Europe for upwards of 30,000 dollars (£6,000). Among the MSS. are an Evangelistarium on vellum of the ninth century; one of the perfect copies of Wyclif's New Testament, with the autograph of Richard III., also on vellum; and an illuminated Missal according to the Use of Sarum, circ. 1440. The books include *Durandi Rationale Divinorum Officiorum* (Furst & Schoeffer, 1459); a Vulgate (Furst & Schoeffer, 1462); the Complutensian Polyglot Bible (six volumes, 1514); imperfect copies of Tyndale's Pentateuch (1530) and of Coverdale's Bible (1535); and Elliot's Bible (1661).

MR. H. F. WATERS, the London agent of the New England Historical Society, has discovered a map of Massachusetts, believed to have been made by Governor Winthrop between 1632 and 1635. It marks the settlements at Boston, Salem, Dorchester, &c., the outlying Indian tribes, and even some of the houses of the colonists.

A VOTING competition in the New York *Literary News* thus arranges the six greatest living English and American male novelists:—W. D. Howells, 76; W. Black, 73; H. James, 64; G. W. Cable, 43; Wilkie Collins, 31; Julian Hawthorne, 27.

It is perhaps not unworthy of notice here that a Negro, the Rev. H. V. Plumer, has just been appointed chaplain to a regiment of cavalry. He is the only coloured officer in the United States army, and the first coloured chaplain.

WE trust that Mr. Swinburne will pardon us for recording that his last volume appears in the Catalogue of an American bookseller as "A Century of Scoundrels."

OBITUARY.

RICHARD LEPSIUS, 1810-84.

As we watch a mighty oak, knowing that its time has nearly come, and that the next fierce gale may uproot it and leave it prostrate, we have for several years been anxiously watching Richard Lepsius, knowing that his course must soon be run, and that the next severe attack of illness might shatter his vigorous frame. The blow has fallen at last, and our dear old friend now rests from his labours. Could he have wished for a longer life? I doubt it. Could he have wished for a fuller, a more complete and happier life? I doubt it too. Lepsius was a true prince among scholars; and from his earliest youth to his latest manhood he has stood in the front of the battle, always pressing forward, always gaining new ground, inch by inch and foot by foot, seldom defeated, never disheartened. He belonged to the old chivalrous race of German scholars, to whom scholarship was a means, not an end, who lived for great ideas, and were conscious of their high calling to do good work, not for the lecture-room only, but for mankind at large. He was a student of antiquity, but not a mere antiquary. To him everything old was new, everything new was old—a thousand years as yesterday; and

what he strove to discover among the ruins of Egypt, Greece, or Italy, in the secret passages of the pyramids, or in the hidden foundations of languages and hieroglyphic alphabets was not a heap of curiosities, but man, the work of man, the mind of man, and, in the end, the solution of the old riddle of man. Such students grow scarcer and scarcer, and, with the ever-increasing subdivision of labour, they may become extinct altogether. There was a time when Oriental scholars had first of all to prove themselves classical, then Oriental scholars. How well I remember Professor Fleischer, the Nestor of Orientalists, who is still working and teaching in the University of Leipzig as he was forty years ago when I was his unworthy pupil, impressing on us the duty of keeping up our classical studies, as he had done himself, so that he was able to hold his own against Hermann or Haupt, besides knowing, as he added smilingly, a little of Arabic, Persian, and Turkish. Now, not only is Oriental scholarship divorced from classical learning, but the name of Oriental scholar has itself become a name of the past; and a man, in order to hold his own, must confine himself not only to one family of Oriental speech, the Semitic, Aryan, or Turanian (*sit venia verbo*), but to one of their branches, say Sanskrit or Hebrew, or to one of their dialects, say Pali or Chaldean. Whether we call it growth or, in the euphemistic language of modern philosophy, differentiation, this tendency towards subdivision is inevitable and irresistible; and I am the last to ignore the advantages which it produces—minute accuracy and critical honesty. Yet we may regret the time when there were giants in the land, men of telescopic as well as microscopic sight, scholars like Hermann, Lachmann, Haupt, Bernays, and others, who could not only collate MSS. with unerring surety, count with never wearying patience lines, words, and syllables, and weigh rhymes and metres with the precision of a chemical balance, but who were able at the same time to survey wide areas of literature, to grasp broad principles, to frame wide concepts, and to start theories which led them, like Columbus, to the discovery of new worlds.

Lepsius had inherited from the old classical Oriental school the true spirit of what used to be called *humanitas*, wide human sympathy, critical accuracy, and historical tact. Born in 1810 at Naumburg, he went to Pforta in 1823, and remained there till 1829. Pforta is one of the few public schools in Germany where boys live together as at Eton and Harrow. It is a school which has kept up most faithfully the traditions of mediæval learning, Greek and Latin being the staple of education, Greek and Latin verse its highest aspiration. Whatever we may think of this education, it certainly had its advantages to a man who, before all things, wished to become a scholar. Well prepared by seven years of classical training, young Lepsius in 1829 went to Leipzig and Göttingen to study philology; and it was not till he migrated to Berlin that the horizon of his studies began to widen, chiefly owing to the influence of Bopp, whose lectures on comparative philology, derided as they were by mere narrow-minded classical scholars, had an irresistible charm for him and other young students. When Lepsius took his degree, he showed at once by his Dissertation that he knew how best to utilise the principles of comparative philology by applying them to the solution of difficult problems of classical scholarship. He took for his subject the Umbrian Inscriptions, and thus laid the foundation of what has proved in the end one of the most successful achievements of the science of language—namely, the decipherment and grammatical analysis of the Etruscan Tablets. Those who remember Sir George Cornewall Lewis's squib, published at Oxford in 1862, *Inscriptio Antiqua in Agro Bruttio nuper reperta*,

thirty years after Lepsius, thirteen after Kirchhoff and Aufrecht, may easily convince themselves how heavy and helpless classical philology is, in this and many other departments, without the wings of comparative philology.

It was clear from this first specimen that Lepsius was not to be one of those scholars who are satisfied with ploughing once more the soil that has been ploughed a hundred times before. In 1833 he went to Paris to attend lectures and study in libraries and museums. In 1834 appeared his treatise, "Palaeography as an Instrument in the Study of Language." So original and promising were some of the ideas propounded by him that the French Institute awarded him the Prix Volney in 1834. No doubt these prizes of the French Institute are given every year, but when they are given to a young man of twenty-four they are a real distinction. In 1835 another essay of his, on "The Arrangement and the Relationship of the Semitic, Indian, Old-Persian, Old-Egyptian, and Aethiopic Alphabets," was read before the Berlin Academy; and in the same year, while still at Paris, he wrote his paper on "The Origin and Relationship of the Numerals in the Indo-Germanic, Semitic, and Coptic Languages." These papers are now in many respects antiquated, but they still repay a careful study, if only by warning other scholars against making discoveries that have been made long ago. Thus Lepsius wrote in 1837 "that all Sanskrit letters can be traced back to Semitic originals admits of no doubt." He propounds in the same paper a curious theory with regard to the Aethiopic alphabet. He shows, first of all, that it is not derived from Greek, but is purely Semitic. Its vowel system, however, as well as its direction from left to right, he ascribes to Indian influences; nay, at the suggestion of Dr. Schulz, he explains the Arabic name of the old Aethiopic writing—namely, *Musnad*—as a participial form of *Sind*, or India. What distinguishes Lepsius, even in his earliest writings, is his independent judgment, his ingenuity and originality. One often says, in reading his books, "E ben trovato, se non è vero," and one carries away hints and suggestions which often prove more useful even than well-established facts. At the time of his residence at Paris, Champollion's star was just rising, but Egyptian studies were only in their infancy. In Germany it was then still the fashion to be incredulous about hieroglyphs. In England Sir Cornwall Lewis protracted the fashionable scepticism about hieroglyphic interpretation to the year 1862. Young Lepsius felt attracted towards these new studies, partly by their immense importance for the history of ancient Greek art and civilisation, partly by their very venture-someness. Having acquired the first principles of the decipherment of hieroglyphs from Champollion's works, he proceeded from Paris to Italy, which was rich in Egyptian antiquities. He spent some time with Rosellini at Pisa, and then settled down to steady work at Rome. Here he was attracted by Bunsen, who did for Lepsius at Rome what he afterwards did for me in London—encouraging him, helping him, recommending him, and at last making him do the work which he himself had contemplated, but found himself unable to finish owing to his official duties. By his *Lettre à M. Rosellini sur l'Alphabet hiéroglyphique* (1837) Lepsius took his position as one of the leading Egyptologists of the day, and thus entered upon a career which he never left again. But, although Egypt formed the principal object of his studies, his classical tastes too found ample food in Italy, as was shown by his edition of the *Inscriptiones Umbricæ et Oscæ* and by his papers on "The Tyrrhenian Pelasgians in Etruria" and on "The Spreading of the Italian Numismatic System from Etruria."

Nomism from Italy he came to England, where he

spent two happy years, from 1838 to 1840, part of them in close intimacy with Bunsen, studying at the British Museum, and shaping plans for future work. At last, however, his years of preparation came to an end, and in 1842 we find him established as Professor at Berlin. In the meantime he had published some of his best-known works—his *Selections of the Most Important Documents of Egyptian Antiquity*, twenty-three tables (1842), and *The Book of the Dead*, seventy-nine tables (likewise in 1842). Then followed the great expedition to Egypt, projected by Bunsen, and carried out at the expense of the King of Prussia, Frederick William IV. Lepsius was the leader, and he acquitted himself of this most difficult task with perfect success. Every student of Egyptology knows the fruits of that expedition, as gathered partly in *The Monuments of Egypt and Aethiopia*, 900 tables (1849-59), partly in the monuments themselves collected in the New Egyptian Museum at Berlin. The materials which Lepsius thus placed at the disposal of all students inaugurated a new period in the study of hieroglyphic literature, and still serve as a mine which it will take several generations to utilise and exhaust. What Lepsius himself valued most among the results of his expedition was the constitution of a new chronology of the old, middle, and modern empires of Egypt. This he published in his *Chronology of the Egyptians*, one volume (1849). The second volume never appeared, but the subject itself continued to occupy his attention to the very last. In 1859 he published a paper on "Some Points of Contact between Egyptian, Greek, and Roman Chronology;" and the recent discoveries at Dayr-el-Baharee, in their important bearing on chronological problems, excited his deepest interest, though he was then hardly able to reconsider his former conclusions.

Besides his purely scientific work, Lepsius did during the whole of his life a great deal of practical work. He was, in fact, an excellent man of business, and possessed the gift of making others work with him and under him. It was no easy task to conduct to a successful end an expedition consisting of a number of independent fellow-labourers; and it required great organising power to build and arrange a museum of Egyptian antiquities such as now excites the admiration of all Egyptologists who pay a visit to Berlin.

Few people know the trouble which is entailed on a scholar who has to superintend the drawing, cutting, and casting of new types; but, when those types are 1,300 hieroglyphs, the undertaking which Lepsius brought to a successful issue was indeed most laborious.

Much time, again, was spent by Lepsius in devising, carrying out, and recommending his new system of transliteration, applicable to all languages. He had to travel from place to place, attending meetings, making converts, refuting objections, &c. He several times came to London and Paris trying to make proselytes; and he certainly succeeded more than could have been expected in gaining support for his Standard Alphabet both among scholars and missionaries. It might have been supposed that my own advocacy of another system of transliteration, the Missionary Alphabet, would have caused a collision between us; but it was not so. Our two systems were the same in all really essential points—namely, in their physiological basis and in the analysis and classification of all sounds that require alphabetical symbols. I looked to the old Hindu Siksās as the highest authorities on phonetics; Lepsius thought it was possible to improve on them. The question on which we really differed was one of expediency only. I objected to any system of transliteration which required new types, because at distant missionary stations it would be impossible to procure such types.

I therefore recommended, if only as a *pis aller*, italics or larger types, instead of types with diacritical marks; but I should have preferred Lepsius' system to my own if the new types could always be obtained, and I have rejoiced as much as Lepsius himself at the success of his system.

In 1866 Lepsius went to Egypt once more, and this second expedition was crowned by the discovery of a new trilingual tablet, a worthy companion of the Rosetta stone. In 1869 he paid his last visit to the land of his life-long love, was present at the opening of the Suez Canal, and afterwards travelled with the Crown Prince of Prussia to Upper Egypt and Nubia.

The last years of his life were devoted chiefly to the elaboration of his *Nubian Grammar*—a work of enormous labour, full not only of new materials, but of new views on the relationship of the numerous languages of Africa.

In addition to all this, he was Principal Librarian of the Royal Library at Berlin, a place which is no sinecure, and which he filled successfully to the end of his life.

I am well aware that I have given a very imperfect idea of the fifty years of literary work done by Prof. Lepsius, nor can I in any way pretend to assess at their right value his contributions to Egyptian scholarship. That will no doubt be done by other and more competent hands. I only hope it will be done by scholars of a certain age, who have learnt that the study of antiquity, and more particularly the deciphering of inscriptions, whether in Egypt, or in Assyria, or in India, is a progressive study. The discoveries of yesterday may be superseded by those of to-day, as those of to-day will be, we hope, by those of to-morrow. Many of Lepsius' views on Egyptian chronology, for instance, may have to be surrendered, because new inscriptions have brought to light new facts. But that does not detract from the real merit of his theories. In many cases theories which we now know to be erroneous reflect greater credit on their inventors than the corrections of later comers. The Ptolemaic system of astronomy is, after all, not such utter bungling as school-boys imagine. It is easy to laugh nowadays at Champollion or Grotefend, but discoveries are never made without the risk of mistakes, nor are those necessarily the bravest soldiers who return from war without a scratch. Lepsius was fond of new work. He was a pioneer, an explorer—if you like, an adventurer. It is impossible that all adventurers should be successful, but in science even failure is sometimes a success. And let us not forget that, besides his theories, there is the substantial store of literary material which he was the first to render accessible in his voluminous publications. These will remain a monument of German industry, and on them his name will stand engraved as on the base of a pyramid.

Lepsius had many friends, but he had also his enviers and enemies. He was in many respects a successful man. Very early in life he received the highest distinctions to which a scholar can aspire, while others had to wait. But Lepsius was never overbearing. He was reserved when it was necessary to be so, and he was too proud to mix himself up in literary intrigues. He hated all *camaraderie*, and always acted up to the German proverb:

"Eigenlob stinkt,
Schülerlob hinkt."

There was a true nobility in his bearing, and at times he was even too sensitive, when he suspected vulgarity and meanness. So long as his opponents attacked him straightforwardly, he answered in the same chivalrous spirit. But when he knew that they were dishonest, writing what they knew to be not true, he left

them to their self-inflicted punishment, the loss of their own self-respect.

Taken all in all, Lepsius was the perfect type of the German Professor, devoted to his work, full of ideals, and convinced that there is no higher vocation in life than to preserve and to add to the sacred stock of human knowledge, which, though it is seen by the few only, has to be carried, like the Ark of the Covenant, from battle to battle, and kept safe from the hands of the Philistines. F. MAX MÜLLER.

J. J. DORNER, 1809-84.

ANOTHER veteran among the professors of Berlin has just been called away—Prof. Dörner, one of the most learned and influential theologians in Germany. His name is known to all serious students of theology in England; but, as his well-balanced judgment and his historical studies kept him from becoming a mere partisan, he has never acquired a very wide popularity. His great work is the *History of the Development of the Doctrine of the Personality of Christ*, first published in 1839, and afterwards revised. Besides several books on the reform of the Protestant Churches which produced considerable effect in Germany, he wrote later in life the *History of Protestant Theology*, which has become a standard work.

Dörner was born in 1809 in Württemberg, and passed through what is called the Tübingen school. But he soon went his own way. After having laboured for a time at Tübingen, he travelled in Holland and England in order to study the historical growth and the present state of the Reformed Churches of those countries. He was then appointed Professor at Kiel, afterwards at Königsberg, at Bonn, at Göttingen, and lastly, since 1862, at Berlin. At Berlin he was not only Professor, but held high office in the administration of the Church. Though he always kept aloof from extremes, his influence was very great, and the historical spirit among the rising generation of German clergymen is chiefly due to his fostering care. Nor was his interest confined to the historical growth of Christian theology only. He knew that Christianity, in order to be truly understood, must be studied in comparison with other religions. A comparative study of religion or a science of religion had no terrors for him; and in his very last letter to me, which I received only a week ago, he wrote:—

“Do you know a work by Glatz on the History and Philosophy of Religion? I believe, if you look at it, you will be rejoiced to see that the seed which you have sown is springing up in our rising generation.”

Let us hope that in filling his place at Berlin a worthy successor of Dörner will be found in a worthy representative of the historical school of theology. F. MAX MÜLLER.

BISHOP JACOBSON.

THE death of Bishop Jacobson removes from the world a scholar and a prelate known to many generations of Oxford students. Like Archbishop Secker, he was brought up in the principles of Dissent at one of its chief educational establishments. Bishop Jacobson was the eldest son of Mr. William Jacobson, of Great Yarmouth, and was born in that town in 1803. He matriculated at St. Edmund Hall, May 5, 1823, migrated shortly afterwards to Lincoln College on obtaining a scholarship there, and in 1829, having taken his degree, became a fellow of Exeter. This fellowship he vacated on his marriage, at St. Nicholas', Great Yarmouth, to Eleanor Jane, the youngest daughter of Dawson Turner, the eminent antiquary of East Anglia. The chief works of Bishop Jacobson were his new edition of Nowell's catechisms, his reprint in six volumes of the works of Bishop Sanderson, and his edition of the

Remains of Clement, Ignatius, and Polycarp. He lived at Oxford, in troublous times, with the respect of all men. The record of his dry humour has been handed down in common-rooms from generation to generation.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ADAMY, R. *Architektonik der altchristlichen Zeit, umfassen die ital., byzantin., zentralsyr. u. karoling. Kunst.* Hannover: Helwing. 9 M.
FAHR, A. *Das Madonna-Ideal in den älteren deutschen Schulen.* Leipzig: Seemann. 3 M.
HELBIG, W. *Das Homerische Epos, aus den Denkmälern erläutert.* Archäologische Untersuchn. Leipzig: Teubner. 11 M. 20 Pf.
KRAUSS, F. S. *Sagen u. Märchen der Südslaven.* 2 Bd. Leipzig: Friedrich. 6 M.
LAFON, M. *Cinquante Ans de Vie littéraire.* Paris: Calmann Lévy. 3 fr. 50 c.
LEROY-BEAULIEU, P. *Le Collectivisme: Examen critique du nouveau Socialisme.* Paris: Guillaumin. 8 fr.
MARITON, P. *Josephin Soulay et la Pléiade Lyonnaise.* Paris: Marpon. 5 fr.
PROTH, M. *Depuis 89.* Paris: Charpentier. 3 fr. 50 c.
RUPRECHT, W. *Die Wohnungen der arbeitenden Klassen in London.* Göttingen: Vandenhoeck. 2 M. 80 Pf.
SCHIFFER, J. *William Dunbar. Sein Leben u. seine Gedichte in Analysen u. ausgewählten Uebersetzungen, nebst e. Abriss der altschott. Poesie.* Berlin: Oppenheim. 7 M.

HISTORY, ETC.

- BRIEGER, Th. *Quellen u. Forschungen zur Geschichte der Reformation. I. Alexander u. Luther. 1521. Die vervollständigten Alexander-Depeschen nebst Untersuchn. üb. den Wormser Reichstag.* 1. Abthlg. Gotha: Perthes. 7 M.
BUSSON, A. *Christine v. Schweden in Tirol.* Innsbruck: Wagner. 4 M. 20 Pf.
FROELICH, F. *Die Bedeutung d. 2. punischen Krieges I. die Entwicklung d. römischen Heerwesens.* Leipzig: Teubner. 1 M. 60 Pf.
GRUNDLAG, W. E. *Directorat der Kanzlei Heinrichs IV.* Innsbruck: Wagner. 6 M. 50 Pf.
LECHNER, K. *Das grosse Sterben in Deutschland in den Jahren 1318 bis 1351.* Innsbruck: Wagner. 3 M. 60 Pf.
MERCY-ARGENTEAU, *Briefe an den k. k. ausserordentl. Gesandten zu London Graf Louis Starheimberg (vom 28. Decbr. bis 15. Aug. 1794). Gesammelt u. geordnet nebst Erläuterungen von A. Graf Thürheim.* Innsbruck: Wagner. 7 M. 60 Pf.
ONSEK, K. *Wilfrid der Aeltere, Bischof v. York. Ein Beitrag zur angelsächs. Geschichte d. 7. Jahrh.* Hildesberg: Hachberg. 1 M. 20 Pf.
REYNAERT, A. *Histoire de la Discipline parlementaire.* Paris: Durand. 18 fr.
SCHMIDT, M. *Die Münzen u. Medaillen der Herzöge v. Sachsen-Lauenburg.* Ratzeburg: Schmidt. 6 M.
URKUNDEN U. ACTENSTÜCKE zur Geschichte d. Kurfürsten Friedrich Wilhelm v. Brandenburg. 8. Bd. *Politische Verhandlungen.* 5. Bd. Hrg. v. B. Erdmannsdorffer. Berlin: Reimer. 14 M.
WIEDEMANN, A. *Aegyptische Geschichte.* 2. Thl. *Von dem Tode Tutins III. bis auf Alexander den Grossen.* Gotha: Perthes. 7 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BARDEY, E. *Zur Formation quadratischer Gleichungen.* Leipzig: Teubner. 7 M. 60 Pf.
CZUBER, E. *Geometrische Wahrscheinlichkeiten u. Mittelwerte.* Leipzig: Teubner. 6 M. 80 Pf.
GOETZE, A. *Abhandlungen zur Entwicklungsgeschichte der Tiere.* 2. Hft. *Untersuchungen zur Entwicklungsgeschichte der Würmer.* Vergleichender Thl. Hamburg: Voss. 12 M.
HILDEBRAND, H. *Aristoteles' Stellung zum Determinismus u. Indeterminismus.* Leipzig: Fock. 1 M. 50 Pf.
HUNRATH, K. *Die Berechnung irrationaler Quadratwurzeln vor der Herrschaft der Decimalbrüche.* Kiel: Lipsius. 2 M. 40 Pf.
MITTHEILUNGEN aus der zoologischen Station zu Neapel. 5. Bd. 2. Hft. Leipzig: Engelmann. 12 M.
VAYRADA Y VILA, E. *Fauna ornitológica de la Provincia de Gerona.* Gerona: Torres. 12 r.
ZELLER, E. *Vorträge u. Abhandlungen.* 3. Sammlg. Leipzig: Fues. 6 M.

PHILOLOGY.

- BLUMENR, H. *Technologie u. Terminologie der Gewerbe u. Künste bei Griechen u. Römern.* 3. Bd. Leipzig: Teubner. 10 M. 80 Pf.
COHN, L. *De Heraclide Milesio grammatico.* Berlin: Calvay. 4 M.
DIONYSII Thracis ars grammatica, ed. G. Uhlig. Leipzig: Teubner. 8 M.
HERMANNI Contracti musica, ed. W. Brambach. Leipzig: Teubner. 8 M.
IBN ABI USUBIA. Hrg. v. A. Müller. Textm. Glossar. Leipzig: Koehler. 50 M.
LUDWIG, A. *Aristarchs Homerische Textkritik, nach den Fragmenten d. Didymos dargestellt u. beurtheilt.* 1. Thl. Leipzig: Teubner. 12 M.
MUELLE, H. *Hucbalds echte u. unechte Schriften über Musik.* Leipzig: Teubner. 12 M.
MUELLE, H. D. *Sprachgeschichtliche Studien.* Göttingen: Vandenhoeck. 4 M. 40 Pf.
PLEYER, W. *Über drie handschriften op Papyrus.* Amsterdam: Müller. 1 f. 80 c.
STATIUS. Vol. II. Fasc. 2. Thebais. Rec. Ph. Kohlmann. Leipzig: Teubner. 4 M. 20 Pf.

CORRESPONDENCE.

OUR AMERICAN FRIENDS.

Autun: July 13, 1884.

Perhaps your readers may not be acquainted with the *Current*, a literary journal founded this year at Chicago, and claiming to be “international in character, circulation, and influence, to preserve, in each issue, a properly proportioned perfection which has never yet been attained anywhere,” and which “will certainly be felt all over the English-speaking world from the splendid character of the material presented.” The *Current* has been obligingly sent to me, and I can certainly say that it is very clearly and beautifully printed. The following extract will give some idea of the energy and vigour with which it is written:—

“It is time to stop the opening of our purses, our houses, and our hearts to distinguished English tramps, who come over here to rob us. Among the more noted Englishmen who have lately visited us are Matthew Arnold, Sir Lepel Griffin, and Oscar Wilde. They are in great social favour at home, and may be taken as representative of English society, brains, and manners. Of this proposition there can be no dispute; therefore, taking it for granted, we are justified in saying that the representative ‘upper class’ Englishman of to-day is a pig-headed boor, an ungrateful, snarling cur, and a jealous, cunning, and venom-soaked enemy of all things American. Those people, largely found within the corporate limits of New York City, who affect English ways should be pelted off the streets whenever they appear. The average Englishman, who has lived all his life in a narrow island, has not the breadth of vision to enable him to grasp the life, business, and high purpose of the American people, whose domain has yet to be settled, its resources determined, its wilderness conquered. Bah! Out upon these pigmies! What have they to show us as exemplary? Their metropolis, which is practically all there is of England, is the most depraved and pauper-stricken city in the world, its aristocracy is the most rotten, its government the least liberal, when pretences are considered. It has nothing essential to be commended to us as worthy of emulation. What is to be thought of a Parliament, professedly enlightened and keeping pace with the spirit of the age, that hesitates to extend the suffrage among the people, in order that they may lift themselves out of their miseries? The policy of England is robbery of the weak at the cannon's mouth. Everything it has must be held by force. No wonder that those who leave her shores, seeking asylums in America, yearn to die away from them? Why, therefore, should any American pay regard to the criticism of those who have made England what it is to-day? Whether or not Matthew Arnold has declared there is no culture here, it is the cry of his kind who receive our hospitality. American social life is on a higher plane of culture to-day than English life. In literature, in scientific research, in applied art, in inventive skill, in all the comforts of life, in all things that go to make life worth living and to bless it with opportunity, the American people are as far in advance of England and her suffering colonies as Rome was once in advance of the rest of the world. Therefore, let the doors be shut upon English beggars of distinction. Let every American householder consider that if he admits one of them he runs the risk of finding his hospitality abused. In short, let us hear of and see no more affectation in this country of English manners and methods.”

The editor of the *Current* had asked me to contribute; but I waited to see what the tone of the paper would be, and, after reading the above, I wrote very briefly (a few words on a card in an envelope) to say I would not contribute. In consequence of this I am attacked in the last number of the *Current*, and classed with Englishmen obnoxious to Americans. It is also assumed that I am possibly intending an “American lecture tour,” and I am forewarned of the kind of reception that awaits me. Perhaps, like the New Yorkers who affect English ways, I am to be pelted off the streets

whenever I may appear. This would certainly be alarming if I had any intention of lecturing in the United States, but, as I am not a lecturer, I hope to escape the danger.

There is a wonderfully close resemblance between that class of American journalism which is represented by the above extract and Gallic journalism of the fierce and "valiant" kind which so often causes the cliffs of Albion to tremble. Perhaps our American friends will grow out of it in time, and no doubt it is already disapproved of by many of them. If Mr. Arnold preaches the gospel of "sweetness and light" it is not without need. The tone of English writing has gained something from his civilising influence, and it certainly appears desirable that it should produce similar effects in the United States. The condition of the Americans is not hopeless. They do not close their minds in patriotic ignorance, as the French (with some exceptions) do; they rage, but they read. Who can tell what beautiful results may not ultimately follow?

P. G. HAMERTON.

MRS. FYTTON AND ROSALINE IN "LOVE'S LABOUR'S LOST."

London: July 12, 1884.

In the new volume of the German Shakespeare Society's *Jahrbuch* there is an article by Hermann Isaac, on the Chronology of the Sonnets, containing a passage worthy of mention in connexion with the recent discussion in the ACADEMY relating to Mrs. Fytton. That there is a close analogy between a portion of "Love's Labour's Lost" (act IV., sc. iii.) and some lines in the Sonnets had been long ago detected. And Mr. Gerald Massey alluded to it, though without satisfactorily accounting for the fact. The reader may find other marks of resemblance by comparing with sonnets 127 and 132 the eighteen lines of the play commencing "Is ebony like her? O wood divine!" It may be sufficient here to quote the following passages—the first from sonnet 127, the second from the play:—

"Therefore my mistress' eyes * are raven black,
Her eyes so suited; and they mourners seem
At such who, not born fair, no beauty lack,
Slandering creation with a false esteem."

"O, if in black my lady's brows be deckt,
It mourns that painting and usurping hair
Should ravish doters with a false aspect,
And therefore is she born to make black fair."

The view given of these correspondences by the author of the article in the *Jahrbuch* is to the following effect:—

"That the poet wrote the play a little after 1590, and then towards the end of the century took sonnet 127 therefrom, is quite inconceivable. The only natural explanation is that he, at a certain time, was inspired with so passionate a devotion to his brunette lady-love that he not only celebrated her in his Sonnets, but also introduced her into his play as Rosaline, and had her praise expressed by Biron, his own dramatic representative. The passage in the play must have been written very soon after the sonnet; but, possibly, the question might arise whether the sonnet and the passage in the play belong to the time of the first composition of 'Love's Labour's Lost,' 1591 or 1592, or to that of the re-editing of the play, about 1596."

It was the view of the late Mr. Spedding that the passage in question was introduced when, according to the title of the First Quarto, the play was "corrected and augmented" (see Mr. Furnivall's Preface to Griggs's Reproduction of the First Quarto). This view appears the most probable. Now, since the title bears the date 1598, it may be reasonably concluded that the re-editing took place either in the year just

* Isaac has adopted the conjectural reading "hairs" for "eyes."

named, or in that next preceding. Moreover, the play is said to be given in this edition "as it was presented before her Highness this last Christmas"—a very important statement with regard to our present subject, seeing that "her Highness" was the Queen, who would see the play in company with the ladies of her Court. Mrs. Fytton would thus be probably one of the spectators; and, if she was the dark lady celebrated in sonnets 127 to 152, there is no difficulty in accounting for the remarkable agreement between the Sonnets and the play. Shakspeare may have designed a special allusion to her in his description of Rosaline, just as, in what is said of the Princess, there are probably several things intended for the Queen, as, for example, the Princess being called "a gracious moon," the Queen's poetical designation (cf. sonnet 107, l. 5). We have thus another link in the chain of evidence which seems destined to identify Mrs. Fytton with the dark lady.

The dedication to Mrs. Fytton of Kemp's *Nine Daies* is, as pointed out by the Rev. W. A. Harrison (ACADEMY, July 5), extremely interesting and important. Shakspeare's dramatic company is thus, it can scarcely be doubted, brought into personal relations with Mrs. Fytton, and the improbability of a connexion being formed between Shakspeare and a lady of so high rank is removed. I may add that, in order to complete the investigation, it is very desirable that three questions should be solved, the materials for the solution of which probably exist somewhere—(1) When did Mrs. Mary Fytton become a maid of honour? With reference to this question I have made search at the Record Office, but as yet without success. (2) Ormerod, in the pedigree of the Fyttons of Gaws-worth given in the third volume of his *History of Cheshire*, states that Mrs. Mary Fytton had two husbands, the first, Capt. Lougher, and the second, Capt. Polwhele. We now know that the approximate date of her marriage with Capt. or Mr. Polwhele was 1607. If Ormerod is right she must have been married to Lougher in early youth, and, for some reason or other, must have subsequently renounced his name. What was the date of this marriage with Lougher? This question is important with regard to sonnet 152, l. 3, "In act thy bed-vow broke." (3) What were the physical characteristics of the Fytton family? Presumably they came from the Celtic stock, and so probably had dark hair and complexion, though still Mrs. Mary Fytton's appearance may have been somewhat aberrant from the family type. If any of the readers of the ACADEMY can answer these questions they may do good service to the cause of Shaksperian illustration.

THOMAS TYLER.

THE GREEK INSCRIPTION AT BROUGH-UNDER-STAINMORE.

Gonville and Caius College, Cambridge:
July 9, 1884.

Since my former letter (ACADEMY, June 21) in reference to the Greek inscription at Brough-under-Stainmore (not *Stannmore*), I have seen the stone itself, and have been enabled to study it, and take two squeezes of it, by the kindness of the vicar, the Rev. W. Lyde. In passing, I am bound to say that I only wish all such relics had custodians so careful and, at the same time, so liberal. The stone was found beneath the floor of the church porch, and I have little doubt in former days formed one of the flagstones, as the lower half of it shows the abrasion caused by the tread of feet; and, as this is the chief obstacle in the way of decipherment, I do not think we are justified in making wholesale emendations, as the stone-cutter has behaved pretty well in the more legible portions.

A further difficulty is that the stone-cutter,

while beginning his lines with letters usually well formed and divided, makes his letters more and more cramped and close together towards the end of the lines. I give what I make out to be the lettering, enclosing doubtful letters in brackets, and indicating obscure ones by dots; and for the heart-shaped device for marking the end of the verse I employ a capital Ω, after the example of Mr. Taylor:—

εκκαδεχέτη · [ε]σ
[ε]δων τῷ βω σκεφθέντ[ε]
υπο μοίρης Ω ἔρμη
κομμάγηνη[ε] νέκος
φι[λλ]α[γ]ω[γ]ος οὐδείτης
χαίρε σὺ καὶ παρ' οδοῦ
κηννερ θνητὸν βίον
ἐρπης Ω ὠκυτάτ[ε] · · ·
[ε]· ἀρμε[ρ]·[ε]·[ε]·[ε]·[ε]·[ε]
κοίλω [ε]·[ε]·[ε]·[ε]·[ε]·[ε]
[ε]·[ε]·[ε]·[ε]·[ε]·[ε]·[ε]·[ε]·[ε]·[ε]
[ε]·[ε]·[ε]·[ε]·[ε]·[ε]·[ε]·[ε]·[ε]·[ε]

I shall now give my reading of the inscription:—

εκκαδεχέτη ε' ἐδῶν τῷ βω, σκεφθέντ' ὑπὸ μοίρης,
ἔρμη, Κομμάγηνη νέκος, Φιλλάγωγος οὐδείτης.
Χαίρε σὺ, καὶ παρ' οδοῦ· Κηννερ θνητὸν βίον ἔρπης
ὠκυτάτῃ, ξένε, πάρεμε τὸν ἐπὶ κοίλω δέντρῳ
κούφως· εἰς Ἄλδην γὰρ ὁ παῖς ἔρμης ἀνάκειται.

There is no difficulty in the first line being hypermetric. The boy died at an age inconvenient for metre. Had he died at the age of eleven or eighteen, the poet would have had no need of licence. Such cases can be found in the *Corpus*. I have little doubt that σκεφθέντ' is for σκεφθέντ', just as we find ἔρμης for ἔρμης in a late inscription. Mr. Verrall had conjectured σκεφθέντ'. Φιλλάγωγος I have little doubt is right; the λ has been doubled, just as we find στήλη for στήλη. παρ' οδοῦ is, I think, clear on the stone (cf. ἐκ τῆς οδοῦ, ex itinere). μοίρης seems also clear. Mr. Jackson and Mr. Hicks were right in their conjecture, and my division of Mr. Sayce's transcript into ὑπὸ μοίρης was wrong. The Ionic form need give no trouble. Mr. Bradley was right in his reading κοίλω. For δέντρῳ = "bed" cf. Hesychius, δέντροι· ἐπιθήσει τόποι εἰς κυρτοὶ (al. Κύρην or Κοίτην, Meineke). For the spelling εκκαδεχέτη parallels can easily be found. I would translate somehow thus: "I, Philagogos, a traveller, gave thee to the tomb, at the age of sixteen, O Hermes, offspring of Kommagene. Farewell, boy, as I journey on. Stranger, even shouldst thou be hastening with all speed along the course of mortal life, step softly and tarry at the hollow resting-place. For the boy Hermes is laid in Death." I do not feel at all sure about the meaning of παρ' οδοῦ. It has been suggested to me to join it with what follows, and also take it = "Rest from thy journeyings, boy." But I think παρ' οδοῦ refers to δέντρῳ above.

WILLIAM RIDGEWAY.

PS.—July 13.—I wish I could endorse Prof. Sayce's statement—viz., "all the letters of the first eight lines, with the exception of those at the end of l. 2, but including the β of φιλλιωτος, are as clear and plain as a page of print." I carefully searched the stone for the aforesaid β, and have examined my squeezes both on obverse and reverse, but all in vain. The letter is plainly α, and in this view I am supported by several scholars who have seen the squeezes. Again, it seems to me that every letter in l. 10 except four are open to doubt. Prof. Sayce's β in l. 12 is quite wrong. I made diligent search for it, but there is nothing like it to be found. How he has made such a mistake I cannot understand, as this is almost the only letter which is clearly distinct from every other in the inscription.

As regards the trustworthiness of Prof. Stephens's engraving, I am bound to say that, after comparing it with the stone itself and my

squeezes, I think it is very accurate, and a safer guide than Prof. Sayce's transliteration.

Mr. Nicholson, after repeating the statements regarding the nature of the inscription made by me in my first letter, proposes that we should subscribe five shillings a-piece for photographs. He can procure excellent photographs of the stone for the modest sum of one shilling from Mr. Parkinson, photographer, Kirkby Stephen. Although he suggests that we "cease further conjectures until we get them" (photographs), he reckons not his own rede, but treads the primrose path of emendation, and deals grievously with the first line. He says

"all the restorers are wrong in supposing the inscription began with the single unmetrical and misspelt word *εκαδεχεται*. Whoever wrote the inscription shows that he knew how to write hexameters, and it is incredible that he should have committed such a barbarism."

As regards the "unmetrical and misspelt word," I should like to call his attention to the list of *inconditi versus* in Kaibel's *Epigrammata ex lapidibus* (p. 703). What will he say to an hexameter like *ἀντὶ φιλοφροσύνης Τελεσφόρου Ἀλέξανδρος*? For spelling, let him look at *ἐνεα* and *δεχέτης*, Kaibel, *Ep.* 205. The *η* in *εκαδεχεται* is plain, and cannot be mistaken for *ω*. I cannot admit that the second last letter of *l. 1* is *ι* with a crack through it. It shows marks of having been cut with a tool.

If any scholar interested in the inscription happens to be near Cambridge during the summer, I will gladly let him see my squeezes, and verify the readings for himself.

"LITTLE BILLEE."

London: July 15, 1884.

The information that "Little Billee" is an adaptation of "Le petit Navire" is not novel. "E. G." will find a curious Danish version and references to the literature of the subject in the *Folk-Lore Record*, vol. iii., part ii., pp. 253-57. A Gaelic folk-tale printed in the *Scottish Celtic Review* (parts i., ii.) contains a similar incident. The "Petit Navire" is a catch as familiar in France as the "Three Blind Mice" in England. Every boy and girl throughout the country knows it by heart. There can be no doubt that Thackeray picked it up during his stay in France, and simply adapted it.

Turning to another matter, I should have thought the authorship of *Δ*'s famous article in *Kottabos* upon the Solar Myth in Oxford an open secret. Comparative mythologists will be interested to hear that there is a chance of the learned author's republishing his essay, with fresh proofs derived from a study of the latest developments of the myth. ALFRED NUTT.

July 15, 1884.

The Breton song which "E. G." quotes in the *ACADEMY* of Saturday last was repeated to me (with some slight variations) by a French lady more than twenty years ago, and I at once recognised it as the original version of "Little Billee"—a then very popular ditty.

Thackeray, who, as an art student, passed some years of his early life in Paris, and who in after-years so successfully imitated Béranger's "Le Grenier," "Le Roi d'Yvetot," and "Roger Bontemps," was no doubt familiar with this nursery song, which he parodied with equal cleverness.

In the version which I heard, the following additional couplet was introduced:—

"Le plus jeune mit la main dans l'urne (*bis*)
Et son nom sortit-tit-le premier (*bis*)."

And the ascent to the topgallant mast was thus described:—

"Il monta sur le mât de lune (*bis*)
Aussitôt qu'il qu'il-pouvait monter (*bis*)."

A few of the lines quoted by your corre-

spondent are new to me, but most of them, with a few verbal alterations, are the same which I recollect. I never saw the French version in print before. C. L. E.

London: July 12, 1884.

I think "Little Billee" can be shown to date a good deal farther back than the Breton period. I have long been in possession of what appears to be the Greek original, and from internal evidence to be earlier than 447 B.C., the year when the admiral named in it was slain. The lack of metrical structure marks it as a true *Volkstied*, and not a production of the literary class at Athens.

Τρεῖς ναῦται ἐκ τοῦ Πειραιῶς
ἀνέπλευσαν ἐν σκάφῃ
κόλλις δὲ καὶ χοῦριον
καὶ βοὴν κατέθηκαν ἐν αὐτῇ,
Οἶνευ μεθύσας, Γνάθων τε Βορός,
σὺν τῷ νεανίᾳ Δημῶδῳ.

ὅτε πρὸς τὸν Ἰσημεριῶν ἦλθον,
πιστὸς μόνον σχιστὸς ἐλείφθη.

εἶπε μεθύσας Γνάθων Βορῷ,
"ὀξέπεινος ἐμὶ δηλαδὴ."

εἶπεν δὲ Βορὸς μεθύσῃ Οἶναι,
"ἐσόμεθ' αὐτοὶ ἡ δαυδῇ."

εἶπε μεθύσας Γνάθων Βορῷ,
"ἀλλήλοισι δὴσασμεν μεθαυτῶν,"

"Δημῶδης νέος ἐστὶ καὶ πέπων,
σκληροὶ φάγωμεν τὸν τιμελῆ."

"Δημῶδῃ, σφακτέος εἰ ἀντὶ δειπνῶν,
λυέτω χίτωνος ἄρα σου δέρη."

ὅτε τοῦτο Δημῶδης ἤκουσεν,
ἀπέμυξ' ἐαυτὸν σὺν κλαυθμοῖν.

"ἔατέ μ' ὀμνεῖν τὰ Ἑλευσίνια,
ὡς ἐμύησε μήτηρ ἐμή."

"σπεῦδ' ἦ, εἶπεν Οἶνευ δὲ μεθύσας,
Γνάθωνος ἡ σφάγις δ' ἐσπῶσθ."

Δημῶδης ἀνέβη ἐς τὸ καρχήσιον,
ἐνθ' εἶδον αὐτὸν γονυπετῇ.

οὐδέπω "κόγχῃ, βυπαῇ" ἐγεγυρκεῖ,
ὅτ' ἀναπνέων εἶπ', "ἐκεῖ ἡ γῆ,"

"ταρροβάνη καὶ Ἐπίδωρος,
Περσίς τε καὶ ἡ Διβὴν,"

"καὶ δὲ στόλος τῶν Ἀθηναίων
σὺν τῷ ναυάρχῳ Τολμίδῳ."

ἐς τὴν ναυόρχίδα παρῆκόντων
τοῦ μὲν μαστίγιωσις ἦν, τοῦ δ' ἀγχόνῃ,

Δημῶδης δ' ἐπεστάθῃ νεανίας
ἀρχεῖν ἐντεῖθεν κατὰ τριήρη.

ST. JOHN'S EVE IN THE PYRENEES.

Sare, par St-Jean-de-Luz: July 8, 1884.

The letter of "I. O. L." on "St. John's Eve in France," in the *ACADEMY* of July 5, shows that St. John's Eve is kept in Normandy pretty much as in the Pyrenees, with the exception of the action of the Church. In the Pyrenees, in the case of churches or chapels dedicated to St. John the Baptist, a special evening service is held, and is very popular. In the course of it the priest, with choristers, &c., in procession, walks round the pyre, which is then lighted, with the priestly benediction. At St-Jean-de-Luz the fire is made in the middle of the street, opposite the principal entrance to the church; but I know of one lonely chapel used only on that occasion, where the fire is almost half a mile distant, and the procession in the gathering darkness is very picturesque. The municipal fête and fire at St-Jean-de-Luz, though supposed to be held in honour of the Baptist, are quite distinct from the religious one, and are often held on a different day. As to the opinions of the priests about these popular fêtes they are as various as they would be among English clergymen. I know some priests who purposely go and look on at the public dancing on Sunday evening, and others who engage at ball-play; but I have never seen a priest's name, as we see an English clergyman's, in a

public (cricket) match. The best defence of the public dancing that I have seen is by Larra-mendi, the Jesuit, in his *Corografia de Guipuzcoa*, written in 1756. WENTWORTH WEBSTER.

GLASS REMOVED FROM MANCHESTER CATHEDRAL.

Bottesford Manor, Brigg: July 12, 1884.

As an important work on Manchester Cathedral is in preparation (*ACADEMY*, July 12, p. 26) it may be well to record that there is in the east window of the parish church of Messingham, near Kirton-in-Lindsey, some stained glass which was removed from the then collegiate church of Manchester about sixty years ago. If my memory does not mislead me (I have not examined the glass for some years) it represents the walls of the Heavenly Jerusalem. The late Dr. Stonehouse, Archdeacon of Stow, has often spoken to me of the removal of this glass from Manchester to Messingham. He also made a memorandum concerning it in one of the parish books, which has been printed by me in a little pamphlet I edited in 1881, entitled *Account of Messingham in the County of Lincoln*, by John Mackinnon (Hertford: Austin), p. 43.

EDWARD PEACOCK.

"BUMMEL-KITE."

York: St. Swithin's Day 1884.

So far as I am aware, the root of "bummel-kite" has not yet been dug out from the Sanskrit; but something has been done towards tracing its etymology, and, if the word be cacophonous, it is at least endued with interest by what is guessed and what is known about it. In his remarks on "Bumble-Bee" in the *English Etymological Dictionary*, Prof. Skeat expresses the opinion that "the verb *bumble* is a frequentative of *boom*—O. Du. *bommeln*, to buzz, hum (Oudemans); Bremen *bummeln*, to sound—O. Du. and Du. *bommen*, to sound hollow (like an empty barrel)." "Kite" is a Northern synonym of "venter," and Dr. Prior (*Popular Names of British Plants*, p. 34) quotes from the "Wife of Auchtermuchty,"

"The deil cut aff their hands, quoth he,
That cramm'd your kytes sae strute yestreen."

Altogether there is something to justify the learned Doctor in his conjecture that the name of the blackberry we are considering was conferred on account of "the rumbling and tumbling caused in the bellies of children who eat its fruit too greedily." This expressive term would not shock the sensibilities of people in Holderness, who still call the Sunday in Martinmas week, when much feasting goes on among the labouring classes, "Rive-kits Sundah" = Tear-stomach Sunday! Messrs. Britten and Holland (*English Plant-Names*, English Dialect Society) take *bummel* or *dumble* to be a corruption of "bramble," and think it quite likely that "kite" "may have been added from some confusion between the words 'berry' and 'belly.'" E. G.

APPOINTMENTS FOR NEXT WEEK.

FRIDAY, July 25, 8 p.m. Quekett: Annual General Meeting.

SCIENCE.

TWO BOOKS ON ENGINEERING.

Graphic and Analytic Statics. By Robert Hudson Graham. (Crosby Lockwood.)

Strains on Braced Iron Arches and Arched Iron Bridges. By A. S. Heaford. (Spon.)

MR. GRAHAM'S book contains much that will be useful to the student of engineering. It

is an original work, not a mere compilation from other books or an aggregation of fugitive articles. A large number of well-selected examples are given which the student can work out for himself—checking his work by the answers which are also given. So far as I have been able to examine the volume, the theories expounded are correct; and they are explained in considerable detail, with special reference to their application to engineering structures. It is to be regretted that the author has not paid more attention to verbal accuracy. The wording in many places would fail to explain the propositions even to an intelligent student. Thus the book begins as follows:—

"Let the lines 1, 2, 3, 4, fig. 2, represent the lines of action of a number of forces applied to the parts of any structure, and let the arrow-heads indicate the senses in which these forces are supposed to act. If a second figure be constructed, having each of its lines parallel to one or other of the forces and of a length proportionate to the intensity of the force, the second figure will constitute what has been termed the Polygon of Forces."

The second sentence as it stands is absolutely false, inasmuch as no mention is made of the essential fact that in drawing the polygon each successive line must be drawn in what the author terms the sense of the corresponding force. And, even with this addition the proposition is not true unless the forces act in one plane or at one point; moreover, the lines described will not form a polygon in the ordinary meaning of the word unless the forces on the structure balance one another. Here are three serious omissions in the first statement of a fundamental proposition. These remarks may appear hypercritical, since by reading further the student will gradually find out what is meant; but laxity of language is a serious defect in a text-book, and the example chosen is one of many. Mr. Graham is not very happy in his terminology, and does not adhere to one term for one thing—"line of action," "objective path," and "actual path of application" are three expressions for one idea which are used at random, and two of the expressions seem to me objectionable. The word "intensity" is often used by the author to denote the simple magnitude of a force, whereas most writers employ this word to denote a ratio between a force and the area on which it acts. In one place Mr. Graham calls this ratio a "unit stress," a name which is thoroughly misleading; in another place the ratio is simply called a force. He has also occasionally omitted proofs which seem to be required. Thus, surely some proof should have been given of the theorem by which the weights borne by the two piers of a loaded girder are found. The funicular and polar polygons are used for this purpose, but the method of moments is so simple, and so much more accurate, that it might well have been given in a book combining graphic with algebraic methods. The proofs which are given are sometimes not very convincing, as, for instance, the proof that certain lines are parallel, on p. 6. In spite of defects of this kind the book may be found useful, and, in some ways, it is conveniently arranged for use by students; for instance, the plates referred to in the examples are so printed and

bound that they can easily be traced. These examples form, in my opinion, the most valuable feature of the work. I am not competent to give an authoritative opinion as to the analytical part of the treatise; so far as I can judge, it has the same merits and the same defects as the graphical portion.

Mr. Heaford deals with a more limited subject than Mr. Graham. His method of treating the braced arch contains, I think, no novelty, and is based on an assumption as to the thrust which in many cases will be far from true. The true method of obtaining the thrust of a braced arch was, I believe, first discovered by Clerk Maxwell, and first published by me in a paper read before the Scottish Society of Arts. This method has been extended successfully to the continuous metal rib by Mr. W. Bell in 1871. In his opening sentence Mr. Heaford appears to claim the merit of having found a shorter cut to the solution of this troublesome problem than that discovered by Maxwell. He has unfortunately failed to perceive where the difficulty lies, and has never approached the real question.

FLEEMING JENKIN.

PHILOLOGICAL BOOKS.

Anglo-Saxon and Old-English Vocabularies. By Thomas Wright. Second Edition. Edited and Collated by R. P. Wülcker. In 2 vols. (Trübner.) The valuable collection of vocabularies privately printed in 1857 by the liberality of the late Jos. Mayer having long been inaccessible from its rarity, this new public edition, though tardy in appearance (a note to the Preface shows it was begun in 1877), will be welcome to students. Mr. Wright had the social-historic feeling of a true antiquary, and included five vocabularies for Latin, French, and Old German, "in which," says Prof. Wülcker, "the English stood very much in the background;" for "the purpose of symmetry," the present editor has discarded these, including those by Alexander Neckham, John de Garlande, and Walter de Bibbesworth. Even for the purposes of the English language, we think the learned Professor has here been ill-advised, especially as regards Bibbesworth. On the other hand, he has added three not given by Wright—viz., Kentish Glosses of the Ninth Century (MS. Cott. Tib. A vii.), Anglo-Saxon Glosses of Tenth Century (MS. Cott. Tib. A vii.), and a Latin-English Vocabulary of the fifteenth century (MS. at Trinity College, Cambridge). We thus get a body of twenty vocabularies and glosses from the eighth to the fifteenth centuries, the workable value of which has been greatly increased by a second volume containing three index lists referring to the Latin, Anglo-Saxon, and Old-English words throughout. The "pictorial vocabulary," with its delightfully comic figures of tools, animals, &c., has been faithfully reproduced. The present editor has added a few notes to those of his predecessor, but has unfortunately changed his title; Wright's was descriptive, nor did he claim to be author of the vocabularies, as the present title (given above at length) might imply. The word "collected" might have saved his memory from this wrong!

Ueber den Unterricht in der Aussprache des Englischen. Von Dr. M. M. Arnold Schröer. (Berlin: Springer.) In this booklet an enthusiastic disciple of Mr. Henry Sweet discusses the methods of teaching the pronunciation of English in German schools. He holds that phonetic transcription will enable the learner to acquire a correct English pronunciation with greater readiness and certainty than the oral

instruction of an English teacher. Dr. Schröer does not think highly of the manner in which Englishmen in general pronounce their own language, and cautions his readers against the danger of consulting them. He admits, however, that the English dialect spoken by men of culture in the Universities of Oxford and Cambridge does not differ "very greatly" from the true standard, which is to be found in London only! Dr. Schröer appends a few specimens of phonetic transliteration, which make it easy to estimate the value of his method as compared with oral instruction. He makes for a perfect homophone of *four*, rhyming with *oar* and *door*, while *Sunday*, *Monday*, may legitimately rhyme with *thunder*. Even on the authority of Mr. Sweet we cannot accept *horse* as a perfect rhyme with *course* and *force*, a delicate nuance of sound distinguishing the vowel in one case and the sibilant in the other. Naturally, he misses the difficult and peculiar intonation of the word *girl* which is heard in London society, the pupil being taught to pronounce it as *gurl*. The words *been* and *bean* are not homophones, and *famous* does not rhyme with *tamers*, but with *tame us*. Possibly the *viva voce* teaching of an Oxford graduate, though tainted with the mispronunciation of a mere provincial university, might yield results not inferior to those exhibited by this last outcome of phonetic science. Even with the labours of Mr. Sweet, Mr. A. J. Ellis, and Prince L.-L. Bonaparte before us, it may be doubted whether the graphic delineation of the minuter niceties of intonation be possible without the employment of an alphabetic apparatus so elaborate as to be unfitted for school use. Still less can we accept Dr. Schröer's main thesis, that the ear is inferior to the eye as an instrument for teaching the peculiar sounds of a foreign language. A comparative table of the notations used for English sounds in various Grammars is the most useful feature in the book.

WE recommend to the attention of teachers a little tractate by Felix Franke entitled *Die praktische Spracherlernung* (Heilbronn: Henninger). The author points out that the only right way of learning languages is the way of nature and science; we must begin with the known and work back to the unknown. The pupil should be taught the phonetic and psychological principles upon which speech rests, not to repeat like a parrot strings of words whose forms and relationship remain unknown to him. If we are to study languages aright we must begin with those modern dialects with the pronunciation of which we are acquainted, and whose history can be traced. The phonetic and, above all, the psychological analysis of words into their elements is the foundation of all true knowledge of language. We may notice that Herr Franke ascribes the current spelling of English to a "regrettable, egoistic, but easily intelligible, conservatism."

DR. HUGO SCHUCHARDT continues his studies on jargons or mixed dialects, his latest publications being two monographs—one on the Malayo-Spanish of the Philippine Islands, the other on Melaneso-English. The latter jargon is called "Beche-le-Mar English" (from the Portuguese *bicho de mar* or "sea-slug") in New Caledonia, and grew up in the first instance in order to meet the necessities of the whalers in the Pacific. In his monograph on the Philippine jargon Dr. Schuchardt discusses the most important questions connected with the growth of these curious dialects, and points out that their grammar is simplified by the omission of forms which have no representatives in one of the two languages that are mixed together. Thus the Tagala knows nothing of gender; and, accordingly, in the mixed jargon of the Philippines, we find the masculine taking the place of the feminine. It is the same with

phonology—the Spanish *ch*, for instance, becoming *s*, or rather *ts*. These mixed jargons not only throw light on the manner in which one language borrows from another, but they also help to explain many of the phenomena that meet us in the existing languages of the world. It may be doubted whether there is a single language or dialect which has not been in contact with some other, and it is probable that the differences between the individual members of a family of speech have frequently arisen from the influences exercised upon them by alien languages. If we are ever to know much about these influences, it can only be by the study of the jargons to which Dr. Schuchardt has devoted himself.

WE have also received:—*Ysengrimus*, herausgegeben und erklärt von Ernst Voigt (Halle: Waisenhaus); *Etymologische Figuren im Romanischen*, von Dr. F. Leifholdt (Erlangen: Deichert); *Der Bedeutungswandel im Französischen*, von Dr. H. Lehmann (Erlangen: Deichert); *Orthographia Gallica: Aeltester Traktat über Französische Aussprache und Orthographie, nach vier Handschriften zum ersten mal herausgegeben von J. Stürzinger* (Heilbronn: Henninger); *Ueber Lautphysiologie, und deren Bedeutung für den Unterricht*, von Dr. H. Breymann (Munich: Oldenbourg); *Remarques sur quelques racines sanskrites de la 8^e classe*, par J. van den Gheyn (Brussels: Hayez); &c.; &c.

SCIENCE NOTES.

THE Council of the Institution of Civil Engineers has made the following awards for papers read during the past session:—A Watt medal to Mr. S. W. Barnaby, and four Telford medals to Messrs. S. B. Boulton, W. Foster, T. Andrews, and F. Collingwood.

A NEW edition of Von Hauer's geological map of Austro-Hungary has just been published by A. Hölder, of Vienna. This very convenient map is based on the work of the Austrian Survey, and forms a companion to the author's well-known treatise on the geology of the empire. The map, in its improved form, includes the provinces of Bosnia and Herzegovina and the principality of Montenegro.

PHILOLOGY NOTES.

WE hear that Mr. Edwin Arnold's *Light of Asia* is being translated into Bengali, and is also likely to be reproduced in India in a Sanskrit version.

THE July number of the *Journal of the Royal Asiatic Society* (vol. xvi., part iii.) contains the annual Report by the secretary, Mr. W. S. W. Vaux, eulogising deceased members and recording the progress of Oriental studies during the preceding twelve months. The obituary notices of Sir Edward Clive Bayley, Mr. E. B. Eastwick, and Mr. Thomas Chenery among Englishmen, and of Prof. Dozy, Prof. Holmhoë, and M. François Lenormant among foreigners, are specially full. In the other portion of his task, Mr. Vaux has compiled a bibliography which is simply invaluable to the Oriental student. For a general view of the progress made in certain special departments we must wait for M. James Darmesteter's Report to the Société asiatique. The same number includes three papers of more than ordinary interest:—"The Origin of the Indian Alphabet," by Mr. R. N. Cust;—"The Yi King as a Book of Divination and Philosophy," by Dr. Edkins; and "The Arrangement of the Hymns of the Rig-veda," by Mr. Frederic Pincott.

THE *Revue critique* has lately devoted two articles of some length to Mr. Margoliouth. In the number for June 16 M. Theodore Reinach

criticises both the *Studia Scenica* and the *Agamemno*; while in the number for July 7 the *Agamemno* alone is reviewed, severely but considerately, by M. Henri Weil.

MEETINGS OF SOCIETIES.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, July 11.)

DR. R. M. FERGUSON in the Chair.—Prof. Chrystal read three papers—on "The Application of the Multiplication of Matrices to prove a Theorem in Spherical Geometry," on "The Discrimination of Conics enveloped by Rays joining the Corresponding Points of Two Projective Ranges," and on "The Partition of Numbers." In connexion with the second of these he indicated a solution he had received from Sig. Cremona, of Rome.—Dr. Alexander Macfarlane gave, with reference to Croll's *Climate and Time*, illustrations of a common error in geological calculations.—Mr. A. Y. Fraser explained two solutions, by himself and Mr. R. E. Allardice, of a problem of arrangements entitled *La Tour d'Hanoi*, which appeared in the *Journal des Débats* of December 27, 1883.

FINE ART.

L'Art de bâtir chez les Byzantins. Par Auguste Choisy. (Paris.)

THIS work, a large folio with twenty-five plates and numerous wood-cuts in addition, is the sequel to the treatise on the "Art of Building among the Romans" which the author has already published. M. Choisy undertook, with the patronage of the French Government, a tour through Asia Minor and the coasts of the Aegean, during which he turned his attention alike to ruins and existing structures. As the result of his labours he has produced this book—a study of Byzantine architecture, not from an aesthetic, but from a mechanical point of view. His conclusions as to the methods of the early Middle Ages are decidedly interesting.

Technically, the style which we know as Byzantine arose from a peculiar blending of Roman and Oriental elements, whose first development M. Choisy ascribes to the local school of Ephesus. In the district surrounding that town it is to be traced back into the third, perhaps even into the second, century. In the days of the early Christian empire its range became more extended, and in the fifth and sixth centuries it prevailed throughout the civilised world. Thus Justinian's great achievement, the cathedral of St. Sophia, is to be regarded as the culmination, and not, as has been frequently asserted, the first great example, of Byzantine work. The characteristic feature of the style is the great dome, surrounded by the various structures which serve to bear the stress of its tremendous thrust. But though the general idea was always the same, the methods employed to embody it differed widely in the various Mediterranean lands. In Italy the dome was composed of a chaotic mixture of stone cement and rubble, moulded round the great internal frame of temporary scaffolding which served to give the building its shape. Thus the result was practically a monolith, since the dome was composed of one enormous coherent mass. In Constantinople, on the other hand, the structure was formed of innumerable parts, so pieced together as to obtain the maximum of stability, while each bore its own share and function in the composition. So far was mechanical ingenuity carried that

the Greek builder at last found himself able to execute his task while dispensing almost entirely with the scaffolding which formed the core of all Western work.

Not the least characteristic point of Byzantine architecture was the large part taken in it by mortar—the red composition to which pounded tile gave its peculiar colour and tenacity. It was laid in such thickness between the bricks that in many buildings it forms a fourth or a fifth of the whole mass. In the famous palace of Blachern the proportion is estimated by M. Choisy to rise to something nearly approaching a half, the layers of mortar being fully as broad as those of brick. The cohesion given by this lavish use of material was sufficient to enable the Byzantine architect to "perform the boldest feats of building away into space without the use of scaffolding."

The concluding chapters of the work give some curious details as to the status and employment of the architect under the Greek empire. The numerous exemptions from taxes and personal duties which he enjoyed must have made his position one of exceptional privilege. The hierarchical and hereditary character of the guild system in which he was embraced was the cause of the decay of his art. After growing more and more stereotyped, Byzantine architecture lost all its inspiration with the fall of the Basilian dynasty, and sunk into a dead formalism from which no awakening ever came. C. OMAN.

THE ART MAGAZINES.

THE beautiful plate by the late Kent Thomas is alone enough to recommend the *Portfolio* for this month. It represents the Alt Markt, Cologne, and is remarkable for its fidelity, its breadth, and its brightness. If, as the editor remarks in his appreciative notice of the deceased artist, Mr. Kent Thomas wanted imaginative emotion, he had a rare sense of artistic propriety, a singular sureness of hand and eye, and a combination of breadth and delicacy in the treatment of architecture which is seldom seen. He was also, as this etching shows, a master of tones. Another admirable illustration is the reproduction of one of Mr. F. J. Shields's noble designs for the chapel of the Duke of Westminster at Eaton Hall, to which we have already called attention. It represents St. Matthias; and, according to Mr. F. G. Stephens, who contributes an interesting account of the artist and his work, it "shows the Apostle humbled by his divine election to the weighty office with a due sense of his own insufficiency and submission to the will of God."

WE do not know that the *English Illustrated Magazine* has yet had a paper more valuable in itself and more effectively illustrated than that by Mr. Richard Holmes on "The Royal Collection of Miniatures at Windsor." The cuts engraved by Mr. Charles de Kellenbach and Mr. J. D. Cooper are especially fine. And it is interesting to learn that the Queen continues adding every year to this historic collection.

AN article on Mr. E. J. Gregory, keenly appreciative and daintily worded, by Mr. F. Wedmore, is the first in an admirable number of the *Magazine of Art*—the only art magazine which at all keeps pace with the moving current of art. The frontispiece of the number pays a worthy tribute to what is perhaps, on the whole, the most notable work of the year—Mr. Walter Langley's "Among the Missing," exhibited at the Royal Institution

of Painters in Water-Colours. Among several admirable wood-cuts we may specially notice Mr. Gregory's "A Look at the Model" and Mr. Hennessy's "Twist Day and Night." Some verses called "A Child's Fancies," by Mr. R. Louis Stevenson, are sweet and fresh and simple.

The articles of most interest in the *Art Journal* are another instalment of Mr. W. M. Rossetti's notes on his brother's works, and "Hades in Art," by Miss Margaret Stokes. The number contains an impressive etching of "Westminster" by Mr. David Law, and a steel engraving, by Mr. Blandard, after the fine drawing of Tynemouth by Mr. Alfred Hunt, belonging to Mr. Humphrey Roberts, which was one of the smaller gems of the recent collection of the artist's works at the Fine Art Society.

M. EDMOND BONAFFÉ contributes a "first" article to the *Gazette des Beaux-Arts* on Sabba da Castiglione, in which he sifts the evidence afforded by the "Ricordi" of the Monsignor as to the destruction of Leonardo's celebrated model for the Sforza statue. M. Lecoy de la Marche commences a series of papers on "La Miniature en France" in the thirteenth and fourteenth centuries. The rest of the number is occupied with exhibitions and the continuation of M. Paul Mantz's study of Rubens, which is illustrated with an etching by M. Mercier of "The Education of the Virgin" in the museum at Antwerp. The articles on the Meissonier exhibition, by M. André Michel, and the Menzel exhibition, by M. Jules Laforgue, are well illustrated.

In *L'Art* we have two powerful etchings in illustration of M. Emile Michel's articles on the Munich Gallery. One is by A. Artigue after Murillo's "Fruit-sellers;" the other, by M. Gély-Bichard, after a head attributed to Giorgione.

In the *Revue des Arts décoratifs* (June) M. Paul Mantz brings to a conclusion his series of articles on the furniture of the eighteenth century, and M. René Menard gives his last paper on the decoration of ceilings. We regret to add that with this number terminates also the existence of this Review, which has been well conducted, well written, and well illustrated. It is, however, satisfactory to learn that it has not ceased for want of encouragement, and that it will not altogether die. In future it will be amalgamated with the *Bulletin* of the Union centrale des Arts décoratifs.

ART EDUCATION AT THE HEALTH EXHIBITION.

I.

It is much to be regretted that the Council of the International Health Exhibition did not more clearly define the objects they had in view when they determined to devote part of the space at their disposal to the subject of education. The consequence of this omission is that those Governments and institutions which have contributed to this section of the exhibition have followed out each their own idea, and hence comparisons between the results obtained by different systems is extremely difficult, and the conclusions arrived at, after even careful inspection, will, we fear, often be erroneous and misleading. And, as if on purpose to render inspection and comparison a work of great labour, the exhibits of this class are scattered about all over the place. One is almost driven to conclude that this has been done expressly with the paternal intention of promoting health by compelling specialists, who are generally men of sedentary habits, to take as much exercise as possible. The Science and Art Department occupy the Central Gallery; the special exhibits of the Schools of

the City of Paris are in the Western Central Galleries; those of Belgium in the Queen's Gate Annexe; those of Germany and Switzerland in an annexe to the Central Institution of the City and Guilds of London, in which building are to be found the exhibits of the most widely spread educational body in the world, the Institute of the Brothers of the Christian Schools, those of the National Society, of the French Government, of sundry Institutions for the Deaf and Dumb and the Blind, and some of the principal School Boards—Birmingham, Sheffield, London, Edinburgh, and Glasgow; as also of the School of Wood-carving. Why one half of the exhibits of this last institution should be here, in the topmost story, and the other half in the Central Gallery, we cannot conjecture. The Educational Library is placed in a room in the lower portion of the Albert Hall, while school furniture and educational publications are in the gallery at the top of that building.

Unfortunately, the opportunity that offered for a complete exposition of the systems of elementary education adopted by different Governments and teaching bodies has not been made the most of. One would like to have been able to compare the systems in use here with those adopted in France, Belgium, and other countries, and the results obtained. One thing is certain, the instruction given in the public schools in all three countries has been greatly developed; how far this development has been based on sound principles remains to be seen. We are fully convinced that our English system of primary education is too literary, and that, unless greater attention is paid to technical and industrial education, we shall, ere long, find ourselves completely distanced by our neighbours.

In all the public primary schools of Belgium elementary drawing and the knowledge of geometrical forms are among the obligatory branches of instruction; it is the same in the schools of the city of Paris, and will very soon be the case throughout France. In Paris at the present time free instruction in drawing is given every week to about 125,000 boys, girls, and workmen. In London the number does not exceed 7,000, if it is really as great. The methods used in most of the foreign schools vary in detail more than in principle; almost all begin by trying to give children ideas as to form, the pupil copying in a book divided into squares the model drawn on a larger scale by the teacher on a blackboard. This system, a development of the Froebelian method, was, I believe, first used in Germany and Austria; it was introduced into Belgium and France by the Brothers of the Christian Schools, one of whom, Brother Victoris, long at the head of the Normal school at Malonne, may be said to have given the great impulse to this system of teaching in both France and Belgium. And at this present time it is his system, as improved, extended, and completed by Brothers Memoire and Mansuy, that is used in the schools of the Institute in Belgium. In France some further improvements have been introduced by Brother Bernard. In the French department several methods are exhibited, each of which appears to have its own special merits; the most recent of these, by M. Emile Reiber, consists of a series of twelve books by which an ordinary schoolmaster may easily teach himself elementary drawing. The latest development of all, adopted in the Belgian Government schools, is now being published by Messrs. de Taeye, E. vander Haeghen, and N. Breithof. This is said to be the most logically developed method. We are, however, convinced that, as a matter of fact, much more depends on the intelligence of the teacher than on the slight superiority of any one of these methods over the others. And though doubtless one of these or some similar

method must be followed where rudimentary drawing is taught by the ordinary schoolmaster in a primary school, we believe that far better results may be obtained from some such system as that invented by Mr. T. R. Ablett (Gallery of Albert Hall); at all events, there would be no fear of the production of any such drawings from objects as those of a stool with a hat and stick on it, or of a basket of open wicker work, done by pupils of the Normal school, rue des Visitandines, Brussels, after two years' training. The only fair way of judging of the relative results would be to see the entire work of a certain number of schools taught on the different systems. The ages of the pupils whose work is shown ought also to be stated, and it would be well if the teacher's remarks on each drawing were written on the margin. Then one would be able to arrive at a tolerably safe conclusion.

In the higher primary schools of Paris, and in those of the Brothers of the Christian Schools, instruction in the use of tools is given. We would draw special attention to the exhibits of the technical schools of Paris, and to the drawings made from measured sketches of machinery by the boys of the Brothers' schools at Les Houillères, Lille, and Le Gua.

We will now turn to the more artistic exhibits. The best drawings are to be found among those sent in by the schools of the city of Paris; some of these are exquisitely fine. Those from the Belgian art schools strike one in general as second-rate, and will not bear comparison with the drawings contributed by the pupils of our own art schools; even in designs for such a Belgian *spécialité* as lace, the drawings sent from Bruges and Brussels are far inferior to those coming from Dover and Nottingham. The exhibits of one Belgian establishment, the School of St. Luke at Ghent, the only institution which shows in a sequence the work of its pupils during the entire course of seven years, will well repay examination. This school commenced in 1863 with a very small number of pupils, and has gradually developed itself. It now gives gratuitous technical instruction in mediæval national architecture and the decorative arts to over four hundred boys and young men with very considerable success, the classes being given daily by the Brothers of the Christian Schools, with the gratuitous aid of a few professional men, from 6 to 8 in the evening, and on Sundays from 8 to 10. The drawings exhibited show the advantage to be derived from the training of a school exclusively in one style of art in harmony with the sentiments and wants of the people. The outcome of this school has been the revival of mediæval workshops, of which there are now several at Ghent, one at Meirelbeke, and quite a little colony of such at Maltebrugge. Two or three of the pupils have risen to be architects, and bid fair to attain to eminence in their profession. The competition designs and drawings done at the end of each year, or photographs from them, are exhibited. We would draw special attention to the following done at the end of the seventh year: In 1881, a Flemish Country House, by P. Langerock; in 1882, a College, by A. Sarot; in 1883, an Art School, by A. Bellynck—all showing a thorough mastery of the Flemish-Gothic style and, at the same time, considerable originality. These may be compared, not with the designs contributed by the Government academies, which are in every respect inferior, but with the drawings of the palatial Normal schools erected within the last four years by the Belgian Government. Even the very best of these—the designs for the school at Bruges, by L. de la Censerie—will be seen to be less original and also less pure in style. The thoroughly practical character of the instruction here given is

shown by the studies for the restoration of old buildings in and about Ghent made by pupils in the fourth year of their course; the measuring of these, the archaeological study of the construction, often disfigured by the ravages of time and other less respectable influences, is capital practice; indeed, it is doubtless owing in part to the want of training of this sort that the public monuments of Belgium have suffered so terribly. The section of decorative art is far weaker; greater care should be exercised in the selection of models. Some of the drawings from monumental brasses are, however, excellent; and some of the studies after Van Eyck and Memling have caught the sentiment of the originals; but the greater number are wanting in life.

The specimens of wood-carving, exhibited by the school established at Furtwangen in 1878, with the view of elevating that art in the Black Forest, will repay examination, as also the exhibits of the Art Schools of Karlsruhe.

W. H. JAMES WEALE.

NOTES ON ART AND ARCHAEOLOGY.

THE *Century* will commence in its August number a series of three papers by Mr. W. J. Stillman, recording the experiences of a classical expedition undertaken for that magazine. His object was to trace the wanderings of Ulysses, as described in the *Odyssey*, and to identify, as far as it is possible to-day, the localities visited by the Ithacan king. The articles will be illustrated by Mr. Penn from photographs and sketches made by Mr. Stillman.

MR. WARWICK W. WROTH has reprinted from the *Numismatic Chronicle* his paper on "Cretan Coins," consisting of fifty-eight pages, with three autotype plates, which we are glad to know is only a preliminary study for the Catalogue he is preparing of the coins of Crete in the British Museum.

BRADFORD, in Yorkshire, has two associations of artists. The younger of these, the Bradford Art Guild, opened last week its first exhibition in the gallery of the public library. The pictures number nearly two hundred, including some that have been seen in London, and are now shown at Bradford by hon. members of the Guild. We have to acknowledge an illustrated Catalogue, containing sketches very fairly reproduced by lithography.

THE public will soon see the fruits of the legacy of 200,000 frs. (£8,000) left by the late M. Aimé-Samuel Forney to the city of Paris for the foundation of a professional library of art. The library is expected to be open in October, and will be located at the communal school in the Rue Titon. One of its special privileges will be the permission for students to borrow engravings for study at home.

M. F. GAILLARD has received two important commissions from the French Government. One comes from the Ministry of Fine Arts, and is for the *reconstitution en gravure* of Leonardo's "Last Supper," and the other from the Louvre, which has commissioned him to engrave "La Joconde."

THAT masterpiece of wood-sculpture, the famous "Oelberg" in the church at Kreuzlingen, in Canton Thurgau, has just been "completely restored," at a cost of 5,000 frs. The work contains nearly a thousand figures, each a foot in height, and occupied the sculptor, a native of Tyrol, no less than eighteen years. The restoration has been carried out by the "Cristus" of the Oberammergau Passion-play, who is the president of the *Kunstschnitzerschule* in that district.

A COLLECTION of the works of the late Ulysse Butin will form one of the chief features of this year's exhibition at St-Quentin.

MUSIC.

"SIGURD" AT COVENT GARDEN.

THE novelty promised by Mr. Gye was produced last Tuesday evening. M. Ernest Reyer, the composer, was an intimate friend of Hector Berlioz, and on the death of the latter became musical critic to the *Journal des Débats*; his name, indeed, has become known more by his charming and clever *feuilletons* than by the Operas which, during the last thirty years, he has given to the world. Of these, "La Statue," produced at the Théâtre Lyrique in 1861, is the most conspicuous, although, when revived at Paris in 1878, it met with but little success. M. Reyer seems unable, during his lifetime, to make his countrymen fond of his music. For the last ten or twelve years the French musical public has been trying to atone for its past neglect of Berlioz; but whether it will ever become equally enthusiastic about the writer of "Sigurd" is, to say the least, doubtful. Berlioz was an original thinker, and hence was not understood by some of the men of his day; M. Reyer, so far as we may judge from his latest work, does not appear to have enough character, individuality, the stuff of which masterpieces are made; and, therefore, his music is easily understood and easily judged. M. Reyer is an eclectic, but he has naturally been principally influenced by two of the most remarkable men of his time—Berlioz and Wagner. In "Sigurd" the style of the melody, the touches of harmony, and the colour of the orchestration remind us of the former; while the choice of subject and the mode of treatment inevitably recall the latter. We cannot but regard it as unfortunate that "Sigurd" should bring us into such close contact with the "Ring des Nibelungen," and especially with the last section, "Die Götterdämmerung." Comparison is inevitable; and this comparison is not to the advantage of the French work. It must be remembered that M. Reyer claims to have written "Sigurd" before "Die Götterdämmerung" was produced. This we can well believe, for, beyond the *libretto*, founded on the "Heldenbuch" and "Niebelungen Lied," the adoption of representative themes, and the absence of breaks in the music, there is no similarity between the two works.

In the first act Hilda, sister of Gunther, King of the Burgundians, and Uta, her foster-mother, are in the King's palace surrounded by women singing and embroidering flags. Uta interprets a dream Hilda has had; it signifies a husband, but there is a lover of whose power the maiden must beware. The husband is to be Attila, King of the Huns, whose ambassadors are even now at the palace demanding the hand of Hilda for their master. The lover is the famous hero, Sigurd, who once saved the maiden's life. By means of a magic potion, Uta causes Sigurd to appear and to fall in love with Hilda. A compact is made between Sigurd and Gunther; they are to go and rescue Brunhilda, the banished Walkyrie. Gunther will marry her, and Sigurd, for his help, is to obtain Hilda. The music of this act is by no means interesting; we find it either empty or commonplace. In the second act we have the expedition to Iceland. Sigurd, Gunther, and his follower, Hagen, are warned by the high-priest of Odin and by the people of the difficulty and dangers of the undertaking. Sigurd is chosen to enter the forest alone. A sacred horn is given to him by the high-priest. He blows the first time, and the Norns appear washing a shroud. He blows a second time, and finds himself surrounded by Kobolds, and Walkyries who tempt him by voluptuous dances. (This scene reminds one somewhat of the second act of "Parsifal;" but the French *libretto*, by MM. Camille du Locle and Alfred Blau, was

written long before Wagner's work.) The third sound of the horn brings to his view a lake of fire, and, beyond, the castle in which Brunhilda is imprisoned. He passes through the lake, and awakens the Walkyrie. Her couch is transformed into a bark; swans appear, and the two are borne away to the castle of Gunther. The act is an effective one as regards the stage: the religious music at the opening is bold, and not without character; the dance music, with chorus behind the stage, not without charm; but the scene of the awakening disappointed us. In the third act we find Brunhilda transported to the garden of Gunther's castle. Gunther persuades her that it was he who rescued her. Preparations are made for the two marriages. Much of the music of this act is dull, and yet the situations seem likely ones to inspire a composer. In the fourth, and last, act Hilda discloses to Sigurd the deception. The Walkyrie is wild with sorrow and anger. Hilda confesses to Gunther what she has done. The death of Sigurd is then planned between Gunther and Hagen. He is slain; and the Opera concludes with the figures of Brunhilda and Sigurd rising from the funeral pyre towards the paradise of Odin. The music of this last act is, to our mind, the best. There is feeling and a touch of dramatic power in the interview between Hilda and Brunhilda, and especially in the last meeting of the lovers.

Our account of the plot and of the music has necessarily been very brief. The story is interesting; and we like the *libretto* very much. M. Reyer has not produced a great work, but it is one which bears testimony to his general culture, and to his skill and experience as a musician. The Opera, had it appeared when first written, would have attracted far more notice than it is likely to do now; it comes too late. It is admirably put on the stage at Covent Garden, and will for a time probably prove a "draw." M^{me}. Albani, as Brunhilda, sang and acted to perfection. Next to her we must mention M. Jourdain (the original Sigurd when the piece was brought out last January at Brussels); his singing, except in high notes, was good, but his acting better. M^{me}. Fursch-Madi was the Hilda, M. Devoyod the Gunther, and Sig. de Reszke the Hagen. The orchestra was conducted by M. Dupont. J. S. SHEDLOCK.

THE GERMAN OPERA.

"TRISTAN UND ISOLDE" was performed for the second time at Covent Garden on Thursday morning, July 10. The orchestra was at times a little rough; but, with this exception, everything went as well as on the first night. Friday night, July 11, was the closing evening of the season; and "Lohengrin," with M^{me}. Albani as the Elsa, drew a full house. The performance was a very fine one. Herr Oberländer was the Knight; he acted well, and sang far better than on previous occasions. Fräulein Luger (Ortrud), Herr Reichmann (Telramund), and Herr Scheidemantel (Herald) were all very good in their respective parts. Herr Richter received an ovation at the close. "All's well that ends well." So runs the proverb; but, in theatrical matters at any rate, a good beginning is also of importance. The present season of German Opera has been fairly successful; but had the opening performance of "Die Meistersinger" been more brilliant, and had all the performances been equal in merit to those of "Fidelio," "Lohengrin," and "Tristan und Isolde," Herr Franke, the director, would probably be still more satisfied with the results of the undertaking. We shall hope to see Herr Richter next year, with a better orchestra and a first-rate company.

Now ready, for JULY, price 6s.

THE
BRITISH QUARTERLY REVIEW.

No. 159.—CONTENTS.

1. MR. BROWNING.
2. ITALIAN UNIVERSITY LIFE in the MIDDLE AGES.
3. PRIVILEGE and ARISTOCRACY.
4. JOHN WYCLIFFE, PRECURSOR of the REFORMATION.
5. THE SPECULATIVE PHILOSOPHY of RELIGION.
6. NATURAL LAW in the SPIRITUAL WORLD.
7. ENGLISH POLICE in the SOUDAN and EGYPT.
8. POLITICAL SURVEY of the QUARTER.
9. CONTEMPORARY LITERATURE.

London: HODDER & STOUGHTON, 27, Paternoster-row.

No. XXXVI. Price SIX SHILLINGS.

THE
CHURCH QUARTERLY REVIEW

For JULY, 1884.

1. THE ENGLISH REFORMATION and the STUDY of GREEK.
2. ON the STUDY of MIND in ANIMALS.
3. JAMES SKINNER: a Memoir.
4. THE THREE ANGLICAN BISHOPS in JERUSALEM.
5. HUMAN PROGRESS under CHRISTIANITY.
6. THE CHURCH in OLD LONDON.
7. A NEW ATTACK on the ATHANASIAN CREED.
8. THE ORIGINS of RELIGION and LANGUAGE.
9. PRAYER-BOOK ENRICHMENT in AMERICA (No. 2).
10. THEOLOGY as a SCIENCE.
11. THE LEGAL FLAWS in the LATER PAPACY.

SHORT NOTICES.
London: SPOTTISWOODE & CO., New-street-square.

THE EDINBURGH REVIEW

No. 327, is Now Ready.

CONTENTS.

- I. MEMOIRS of M. DE VITROLLES.
- II. LIGHTNING CONDUCTORS.
- III. THE CHIEFS of GRANT.
- IV. THE DIVORCE of CATHARINE of ARAGON.
- V. LIFE of MOUNTSTUART ELPHINSTONE.
- VI. THE FUTURE of the CONGO.
- VII. LIFE and OPINIONS of FREDERICK MAURICE.
- VIII. JOHANN SEBASTIAN BACH.
- IX. HEFFTER'S INTERNATIONAL LAW.

London: LONGMANS & Co.; Edinburgh: A. & C. BLACK.

No. I. OF

THE UTOPIAN.

Quarterly. Demy 8vo, price 6d.

CONTENTS.

- | | |
|-----------------------|-------------------------|
| WAR or ARBITRATION? | FLESH or FRUIT? |
| SOCIALISM. | OVERCROWDING in LONDON. |
| THE LIFE of a CANDLE. | RESPECT. |
| UNOBSERVED WASTE. | LONDON GOVERNMENT. |

London: W. SWAN SONNENSCHEIN & CO., Paternoster-square.

SUN FIRE AND LIFE OFFICES

THEMADVERDEN STREET, E.C.; CHARIING CROSS, S.W.;
OXFORD STREET (corner of Vere-street), W.

FIRE. Established 1710. Home and Foreign Insurances at moderate rates.

LIFE. Established 1810. Specially low rates for Young Lives. Large Bonuses. Immediate settlement of Claims.

PHENIX FIRE OFFICE, LOMBARD STREET

and CHARIING CROSS, LONDON.—Established 1783.
Insurances against Loss by Fire and Lightning effected in all parts of the world.

Loss claims arranged with promptitude and liberality.

WILLIAM C. MACDONALD, } Joint Secretaries.
FRANCIS B. MACDONALD, }

ESTABLISHED 1851.

BIRKBECK BANK,

Southampton-buildings, Chancery-lane.
Current Accounts opened according to the usual practice of other Bankers, and interest allowed on the minimum monthly balances when not drawn below £25. No commission charged for keeping Accounts.

The Bank also receives money on Deposit at Three per cent. interest repayable on demand.

The Bank undertakes for its Customers, free of charge, the custody of Deeds, Writings, and other Securities and Valuables; the collection of Bills of Exchange, Dividends, and Coupons; and the purchase and sale of Stocks and Shares.

Letters of Credit and Circular Notes issued.

A Pamphlet, with full particulars, on application.

1st March, 1884. FRANCIS HAVENSCOTT, Manager.

PERILS ABOUT ON EVERY SIDE!

THE
RAILWAY PASSENGERS' ASSURANCE COMPANY64, CORNHILL,
INSURES AGAINST

ACCIDENTS OF ALL KINDS,—ON LAND OR WATER

AND HAS

THE LARGEST INVESTED CAPITAL,

THE LARGEST INCOME,

AND PAYS YEARLY

THE LARGEST AMOUNT OF COMPENSATION

of any Accidental Assurance Company.

CHAIRMAN ... HARRY M. FARQUHAR, Esq.

Apply to the Clerks at the Railway Stations, the Local Agents, or

HEAD OFFICE—54, CORNHILL, LONDON, E.C.

WILLIAM J. VIAN, Secretary.

SUMMER TOURS in SCOTLAND.
GLASGOW and the HIGHLANDS

Royal Route via Crinan and Caledonian Canals).—Royal Mail Steamer "COLUMBA" or "IONA," from GLASGOW, DAILY, at 7 A.M., from GREENOCK, at 9 A.M., conveying, in connection with the West Highland Steamers, Passengers for Oban, Fort-William, Inverness, Lochawe, Skye, Gairloch, Staffa, Iona, Glenelg, Skornaway, &c. Official Guide, 2d.; Illustrated, 6d. and 1s., by post, or at W. H. SMITH & SON'S Railway Book-stalls.—Time 3 1/2, with Map and Fare, free from the Owner, DAVID MACBETH, 119, Hope-street, Glasgow.

MARRIAGE LAW DEFENCE UNION.

Patrons.
The ARCHBISHOP of CANTERBURY.
The ARCHBISHOP of ARMAGH.Vice-Presidents.
The EARL of SHAFTESBURY, K.G.
The Right Rev. the LORD BISHOP of LINCOLN.
The LORD COLERIDGE, Chief Justice of England.
Chairman of Committee.
The Right Hon. A. J. B. BERESFORD-HOPE, M.P.Treasurers.
Sir WALTER FARQUHAR, Bart., 18, King-street,
St. James's, S.W.
Sir CHARLES MILLS, Bart., M.P., Camelford House,
Oxford-street, W.Bankers.
Messrs. HERRIES, FARQUHAR, & CO., 16, St. James's-street, S.W.
Messrs. GLYN, MILLS, & CO., Lombard-street, E.C.
Secretary.
G. J. MURRAY, Esq., 20, Cockspur-street, Charing-cross,
London, S.W.

THIS Union is formed to maintain the ancient marriage law of the land, and in particular to resist the legalisation of marriage with a wife's sister.

FURNISH your HOUSES or APARTMENTS
THROUGHOUTON
MOEDER'S HIRE SYSTEM.

The original, best, and most liberal.

FOUNDED A.D. 1868.

Cash prices. No extra charge for time given.

Illustrated Price Catalogue, with full particulars of terms, post-free.

F. MOEDER,

249, 249, 250, Tottenham-court-road, and 19, 20, and 21, Marlborough-street, W.

Established 1849

To H.R.H. the PRINCE of WALES.

BRAND & CO.'S OWN SAUCE,

SOUPS, PRESERVED PROVISIONS, and

POTTED MEATS & YORK & GAME PIES.

Also
ESSENCE of BEEF, BEEF TEA,

TURTLE SOUP, and JELLY, and other

SPECIALITIES for INVALIDS.

CAUTION—BEWARE of IMITATIONS.

SOLE ADDRESS—
11, LITTLE STANHOPE STREET,
MAYFAIR, W.

PEARS' SOAP.

PURE, FRAGRANT, REFRESHING.

SIR ERASMUS WILSON, late President of the College of Surgeons of England, writes:—"PEARS' SOAP is of the nicest and most careful manufacture and the most refreshing and agreeable of balms for the skin."

SOLD EVERYWHERE.

Gold Medals: Paris, 1878; Calcutta, 1884.

FRY'S COCOA EXTRACT

IN PACKETS AND TINS.

GUARANTEED PERFECTLY PURE COCOA ONLY.

"If properly prepared, there is no nicer or more wholesome preparation of Cocoa."—DR. HASSALL.
"Strictly pure; well manufactured in every way."—W. W. STODDART, F.I.C., F.C.S., City Analyst.
"Pure Cocoa, a portion of oil extracted."—CHARLES A. CAMERON, M.D., F.R.C.S.L., Analyst for Dublin.

Try also FRY'S CARACAS COCOA.—"A delicious preparation."

NINETEEN PRIZE MEDALS awarded to the Firm.

THEATRES.

ADELPHI THEATRE.

Sole Proprietors and Managers, Messrs. A. & S. GATTI.
Every evening, at 8, IN THE RANKS.
Messrs. Charles Warner, Macklin, Gordon, Beauchamp, Herbert, Shore, Fitzdavis, Gardiner, Travers, Cooper, Byrnes, Fulljames, Bernard, and John Hyder; Mesdames Isabel Bateman, H. Leigh, H. Coveney, J. Carter, and Annie Robe.
Preceded, at 7.15, by TURN HIM OUT.

DRURY LANE THEATRE.

Lessee, Mr. AUGUSTUS HARRIS.
The Haverly Season under the management of WILLIAM FOOTE.
Every evening, at 8, HAVERLY'S AMERICAN-EUROPEAN MASTODON MINSTRELS, a Grand organisation of eminent minstrel comedians, vocalists, and burlesque-opera artists, collected from Europe, America, and Australia.

GLOBE THEATRE.

Lessee, Messrs. JOHN HOLLINGHEAD and J. L. SHINE.
Every evening, at 8, THE PRIVATE SECRETARY.
Messrs. A. Beaumont, W. B. Fenley, C. H. Hawtry, Julian Cross, F. Dawson, G. Ogilvy, Mackenzie, and W. J. HPI; Mesdames Vane Featherstone, Maude Millett, Leigh Murray, and Stephens.
Preceded, at 8, by A PHENOMENON IN A SMOCK FROCK.

GRAND THEATRE,

ISLINGTON.
Managers, Messrs. HOLT and WILMOT.
Every evening, at 8.30, Mdme. SILDENE and specially selected Opera-Bouffe company in GENEVIEVE DE BRABANT.
The Eden Ballet Troupe.

NOVELTY THEATRE.

Proprietors and Managers, Miss KELLY HARRIS.
Every evening, at 8.15, the new Farceful Comedy, by T. G. WARREN, NITA'S FIRST.
Followed, at 10, by a Travesty on Messrs. Hugh Conway and Comyns Carr's successful Drama "Called Back," entitled THE SCALDED BACK; OR, COMIN' SCARS, written by W. YARDLEY.

PRINCES' THEATRE.

Proprietor and Manager, Mr. EDGAR BRUCE.
Every evening, at 8.15, a new Play, in a prologue and three acts, written by HUGH CONWAY and COMYNS CARR, entitled CALLED BACK.
Messrs. Kyrie Bellow, H. Beerbroth-Tee, H. J. Lethcourt, Frank Rodney, Yorke Stephens, L. R. Dewar, H. de Cordova, S. Caffrey, Hilton, Cameron, and G. W. Anson; Mesdames Lingard, Tibbory, C. Parkes, and Aylward.
Preceded, at 7.45, by SIX AND EIGHTPENCE.

STRAND THEATRE.

Sole Lessee and Managers, Mrs. SWANBOURGH.
Every evening, at 8.30, OUR BOY.
MR. DAVID JAMES in his original character of PERKYN MIDDLEWICK. Supported by Messrs. Charles Sugden, Reeves Smith, Frank Archer, &c.; Mesdames Fortescue, Lucy Duckstone, R. Erskine, Cicely Richards, &c.
Preceded, at 7.30, by SUNSHINE.

TOOLE'S THEATRE.

Sole Lessee and Manager, Mr. J. L. TOOLE.
Mr. AUGUSTIN DALY'S COMPANY of COMEDIANS, from New York, will OPEN at TOOLE'S THEATRE, on JULY 19, in the Original Four-Act Comedy, entitled CASTING THE BOOMERANG.
Manager, Mr. WILLIAM TERRISS.

VAUDEVILLE THEATRE.

Sole Lessee and Manager, Mr. THOMAS THORNE.
Every evening, at 8.30, CONFUSION,
by J. DEERICK.
Messrs. Henry Neville, Charles Groves, E. B. Norman, W. Lestock, W. Howe, and F. Thorne; Mesdames Sophie Larkin, Kate Phillips, Gabrielle Goldney, and Winifred Emory.
Preceded, at 8, a Vaudeville, in one act, entitled THE MAN OPPOSITE,
by HOWARD PAUL, in which he will appear, supported by Miss Kate Phillips and Miss M. A. Giffard.

NEW WORK BY VERNON LEE.

EUPHORION: Studies of the Antique and the Mediaeval in the Renaissance.

By VERNON LEE, Author of "Ottillie," &c.

In 2 vols., crown 8vo, cloth extra, 21s.

"Every page of 'Euphorion' gives evidence of immense reading in Renaissance and in mediaeval literature, and the author possesses the sure instinct so useful in a student of old books, which leads her to the passages where intellectual booty is to be found. . . . Deserves a most cordial welcome as a fresh and original contribution to the history of civilisation and art, written in graceful and often eloquent English."—*Spectator*.

"The book is bold, extensive in scope, and replete with well-defined and unhackneyed ideas, clear impressions, and vigorous and persuasive modes of writing. . . . Large questions have been scrutinised in a comprehensive spirit, and are treated with both breadth and minuteness, according to the scale of the work. This will be apparent from a list of articles in the two volumes. After an Introduction comes 'The Sacrifice,' 'The Italy of the Elizabethan Dramatists,' 'The Outdoor Poetry,' 'Symmetria Prisca,' 'The Portrait Art,' and 'The School of Bolardo.' Lastly, comes the longest essay of all, 'Mediaeval Love,' filling nearly one hundred pages. This is certainly a masterly performance, going over a wide field, and showing at every stage abundant discrimination."—*Athenaeum*.

"Richly suggestive, stimulating, and helpful. No student can afford to pass it by, and no library of importance should be without it."—*British Quarterly Review*.

"It is a distinct advance on Vernon Lee's previous work. The impressions it records are as vividly individual as ever, the knowledge which informs it is fuller and riper. . . . Its title is most happily chosen, since the studies all converge upon that mystic union of the mediaeval Faust with the Helen of antiquity from which the Renaissance sprang."—*Pall Mall Gazette*.

NEW NOVEL FROM THE DUTCH.

THE AMAZON: an Art Novel.

By CARL VOSMAER.

With Preface by Professor GEORGE EBERS, and Frontispiece drawn specially by L. Alma-Tadema, R.A.
Crown 8vo, cloth, 6s.

"It is a delineation of inner life by the hand of a master. It belongs to the school of Corinne, but is healthier and nobler, and in its thought and style fully equal to Madame de Staël's famous work. We do not wonder at the European recognition of its great merits."—*British Quarterly Review*.

"Throughout the book there is a fine air of taste, reminding one a little of Longfellow's 'Hyperion,' though the Dutchman's work has neither the literary nor the romantic touch of the American's."—*World*.

"A work of deep suggestive thought. M. Vosmaer, in writing it, has added another testimony to his artistic greatness and depth."—*Academy*.

LONDON: T. FISHER UNWIN, 26, PATERNOSTER SQUARE.

POYNTER'S SOUTH KENSINGTON DRAWING-BOOK.

SANCTIONED BY THE COMMITTEE OF COUNCIL ON EDUCATION.

Just published, in 4 books, imp. 4to, price 2s. each.

FIGURES FROM THE CARTOONS OF RAPHAEL.

Drawn from the Originals in the South Kensington Museum.

WITH DESCRIPTIVE TEXT AND INSTRUCTIONS FOR DRAWING THE FIGURES.

LONDON: BLACKIE & SON, 49 AND 50, OLD BAILEY.

NEW NOVEL BY A NEW WRITER, AT ALL LIBRARIES

OTTERSTONE HALL.

By URQUHART A. FORBES.

In 2 vols.

"Space will not allow us to dwell longer on this story; we can only record our conviction of its very great merits."—*Scottish Review*.

LONDON: ALEX. GARDNER, 12, PATERNOSTER ROW.

WILLIAM ALLINGHAM.

In small 4to, printed on hand-made paper, cloth gilt, price 5s.

BLACKBERRIES, PUT IN A BASKET.

By WILLIAM ALLINGHAM.

In small 4to, printed on hand-made paper, cloth gilt, price 5s.; or in vellum gilt, price 7s. 6d.

DAY AND NIGHT SONGS.

By WILLIAM ALLINGHAM.

A NEW EDITION.

LONDON: GEORGE PHILIP & SON, 32, FLEET STREET, E.C.

Just published, crown 8vo, cloth, price 2s. 6d., post-free.

LESSONS FROM THE RISE AND FALL OF THE ENGLISH COMMONWEALTH.

BY J. ALLANSON PICTON, M.A.

LONDON: ALEXANDER & SHEPHEARD, 21, CASTLE STREET, HOLBORN;
AND ALL BOOKSELLERS.

Printed for the Proprietors by JOHN ALEXANDER and WALTER SHEPHEARD, Lonsdale Printing Works, 27, Chancery Lane;
and Published by HENRY VILLERS, 27, Chancery Lane, W.O.

NEW NOVELS AT ALL LIBRARIES.

THIS DAY IS PUBLISHED.

LUCIA, HUGH, and ANOTHER.

By Mrs. J. H. NEEDLELL, Author of "Julian Karslake's Secret." 3 vols., post 8vo, 25s. 6d.

"The novel has a grasp and force of character-drawing and a dramatic energy which places it far in front of anything Mrs. Needell has done before, and in front of most of the novels of the day. . . . The story lives. The passion in it vibrates through every scene between the principal actors, yet the feeling is never forced nor exaggerated. . . . The story is one of deep interest and strongly original power."—*Daily News*.

"It would not be very easy to find in modern fiction a more skilful and subtle study of character than that which Mrs. Needell has given us in this very original conception. . . . The essential qualities of a good work of fiction this novel certainly has. Not the least is a singularly vigorous and, as the expression is still, we suppose, complimentary, masculine style."—*Pall Mall Gazette*.

"The author tells a pretty story."—*Athenaeum*.

"The delineation of these three personages is admirable; no finer or more subtle psychological study is to be found in the pages of recent fiction. The book is not by any means a cheerful one, but its interest is as intense as it is skilfully sustained, and the literary workmanship is throughout excellent."—*Scotsman*.

THIS DAY IS PUBLISHED.

LANCELOT WARD, M.P.: a Love Story.

By GEORGE TEMPLE. Crown 8vo, 7s. 6d.

Edinburgh and London: WM. BLACKWOOD & SONS.

This day is published, 8vo, with Maps, 16s.

THE BATTLE-FIELDS OF GERMANY,

From the Outbreak of the Thirty Years' War to the Battle of Blenheim.

By Colonel G. B. MALLESON, C.S.I.,
Author of "The Decisive Battles of India," &c.

London: W. H. ALLEN & Co., 13, Waterloo-place.

This day is published, 8vo, with Maps and numerous Illustrations, 21s.

THE RUSSIANS IN THE CASPIAN SEA.

NEW WORK OF TRAVEL AND POLITICS.

THE REGION OF THE ETERNAL FIRE:

An Account of a Journey to the Caspian Region in 1883.

By CHARLES MARVIN,
Author of "The Russians at Merv and Herat,"
"The Annexation of Merv," "The Russian Campaign against the Turcomans," &c.

London: W. H. ALLEN & Co., 13, Waterloo-place.

A HANDBOOK OF THE ENGLISH VERSIONS OF THE BIBLE.

With Copious Examples and Comparative Tables.

By the Rev. J. I. MOMBERT, D.D.

Crown 8vo, pp. 508, cloth, 6s.

"It brings together information not contained in any single work existing. . . ."
London: SAMUEL BAGSTER & SONS (LIMITED), 15, PATERNOSTER ROW.

THE TOPS of the MOUNTAINS.

Price 3s. 6d.

"A remarkable little work. An attempt to lift the veil which obscures the post-traveler's settlement of nations."—*Schoolmaster*.

"This scholarly little work."—*Glasgow Herald*.

London: REMINGTON & Co., Covent-garden.

Now ready, price 10s. 6d.

NOTES and DISSERTATIONS upon the PROPHECY of HOSEA. By JOHN SHARPE, B.D., late Fellow of Christ's College, Cambridge.

Now ready, price 10s. 6d.

HEBREW WORDS and SYNONYMS. Part I.—The Names of God. By EDWARD G. KING, D.D., Honorary Lecturer at Sidney Sussex College.

Cambridge: DEIGHTON, BELL, & Co.

London: GEORGE BELL & SONS.

HEALTH EXHIBITION LITERATURE.

HEALTHY NURSERIES and BED-ROOMS, including the LYING-IN ROOM.

By Mrs. GLADSTONE, 1s.

A Complete List of all the Official Handbooks, post-free, on application.

London: WM. CLOWES & SONS (LIMITED), 13, Charing-cross, A.W.